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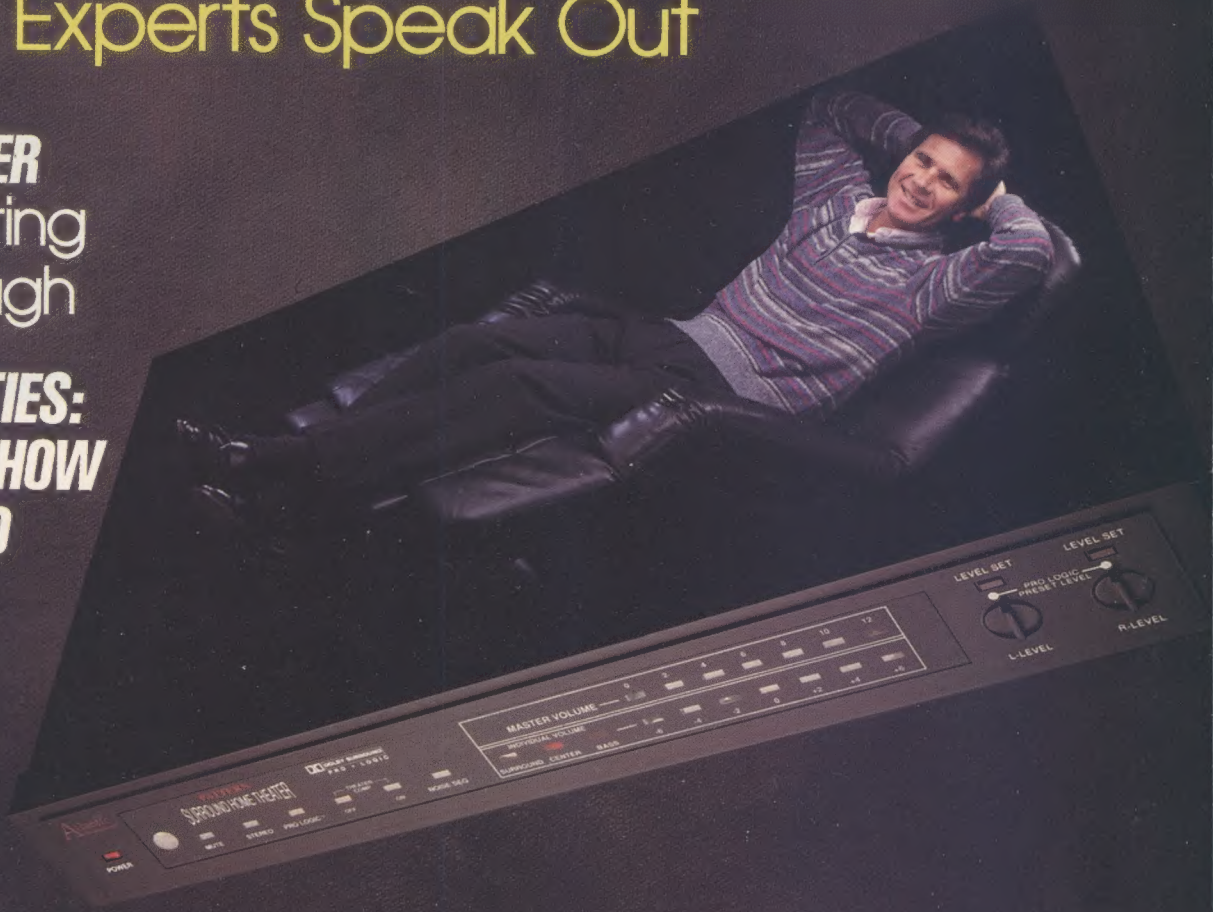

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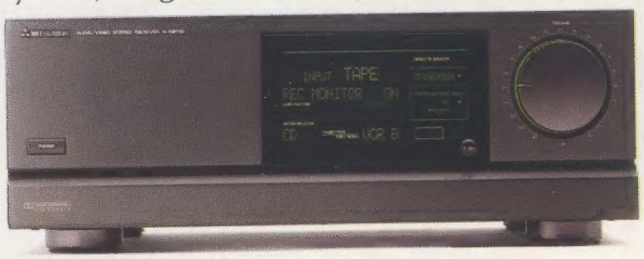

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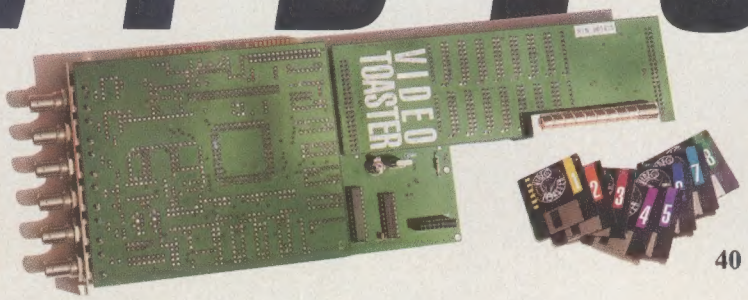

FEATURES

EASING INTO SUPER SOUND 28
Design your home theater to pack a sonic wallop—audio experts share their secrets.
By Bob Barlow, Stan Pinkwas, Brent Butterworth and Steve Daly

INSTALLATION OF THE MONTH: ONE FROM THE HEARTH 36
Like an electronic fireplace, a family theater that warms a home's hearts and minds.
By Stan Pinkwas

THE JOY OF TOASTING 40
A dazzling new Amiga board brings home video editing into the '90s.
By Brent Butterworth

VIDEO VANITIES 44
A custom car specialist puts Hitachi on the highways—Hollywood style.
By Brent Butterworth

TAPES & DISCS

REVIEWS 47
Wild at Heart, The Freshman, Flatliners, The Witches, Raging Bull, Quick Change, Kiss of Death, Darkman, Carousel, The Women, more

DIRECTORY / The latest releases on tape and disc 57

VIDEOTESTS

PANASONIC PV-7000 VHS/COMPACT VHS VCR, 16
Canon H-850 Hi8 camcorder with graphics and music chips,
Hitachi CU-4601B rear-projection monitor/receiver,
Radio Shack Realistic MD-1000 combination player.
By Berger-Braithwaite Labs

DEPARTMENTS

CHANNEL ONE / All decked out 6

FEEDBACK / Letters from readers 9

LAST MINUTE / Six wild-at-heart video showstoppers 11

GAZETTE / Spider wrangling, birth of a brewmaster, more 12

TECHNICALLY SPEAKING / How still printers turn tapes into snaps 14

NEW PRODUCTS / RCA 35-inch direct-view TV, Hitachi combi player, tapeless VCR head cleaner, more 24

COLLECTOR'S CLEARINGHOUSE / Global requests from World War II to the World Series 96

Cover:
Audio experts share their secrets for fitting home theaters with irresistible super sound systems. Photograph by Jay Brenner

Video Magazine
Volume XIV
Number 12

The Audit Bureau

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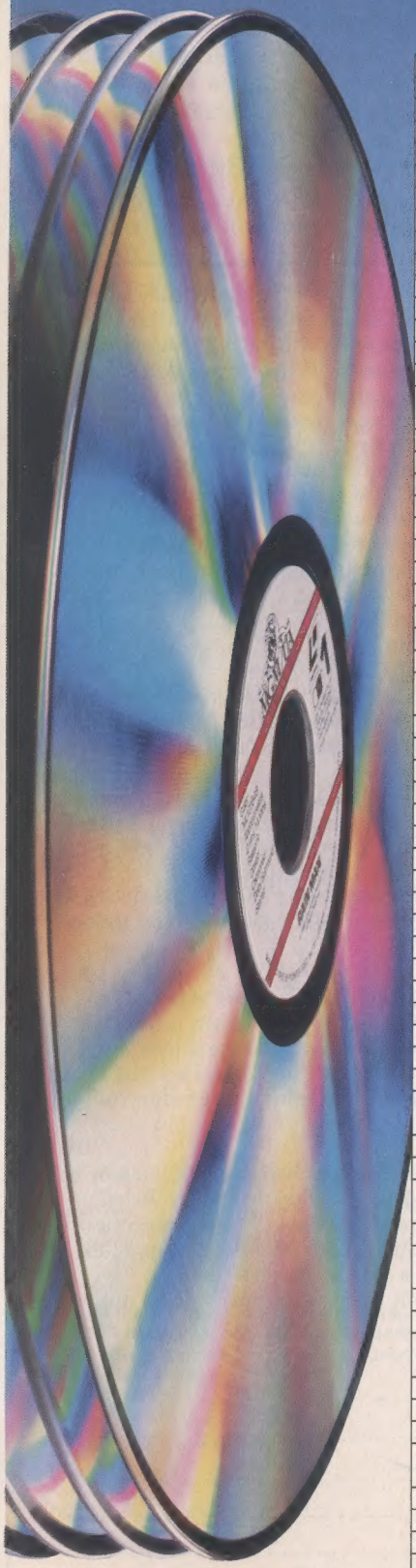

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Don't underestimate the importance of power. Consider the efficiency of your speakers, the size of the room, and the volume levels you will be achieving. Look for receivers with at least five or six separate channels of power for front (left, right), rear (left, right), center and subwoofer. The center channel's power should equal the front left and right; it carries vital dialogue information. A powered subwoofer significantly lessens the drain on the receiver's available power reserve.

para
Professional AudioVideo Retailers Association

Receiver power depends on a balanced ratio of the room size and the efficiency of your speakers. If the dealer doesn't know your speaker models, then haul one into the demo room to hear firsthand how well the receiver drives the speaker.

The remote should have its own volume control for both front and rear speakers. Look for front panel inputs so you can easily transfer your camcorder tapes to VCR without ripping out the rack. For dubbing, make sure to have at least two VCR and two audio tape inputs.

Make sure you have at least four audio and three video inputs so you can accommodate current and future component needs. S-video inputs are especially important for laserdisc users since they offer visible picture improvements, while they also prepare you for future S-VHS system additions.

Information for this column was provided by Ford Montgomery, owner/president of four Chelsea Audio/Video stores in the Portland, Oregon area.

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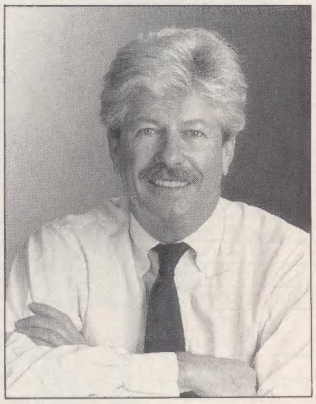

Since fashion and other cultural artifacts seem bent on dancing a retro twist, allow me to invoke yesteryear with this slightly altered version of a 1960s anthem: "Where Have All the VCRs Gone?"

The recent Las Vegas Consumer Electronics Show was alive with creative new video ideas, ranging from exotic multimedia products to vivid color LCD TV screens, with a few advanced camcorders thrown in for good measure.

But new VCRs, particularly those more deluxe models sporting sophisticated features, were noticeably absent. Granted, most manufacturers stage major VCR introductions at the June CES, but past Winter shows have seen at least a few significant debuts.

Not this time. There are plenty of bells and whistles waiting in the wings; you need go no further than your nearest professional/industrial video dealer to see the delectable array of editing and other advanced VCR features now available.

That professional/industrial sector of the VCR industry is, in fact, part of the problem. Profit margins are higher for non-consumer equipment, and no one connected with that lucrative end of the business wants to see low-margin competition coming from the discount-oriented consumer VCR sector.

Give us a break. We're getting tired of being denied the goodies now accessible only to the pros. (For those too young to remember, the '60s anthem was "Where Have All the Flowers Gone?")

•

If spiffy VCRs didn't make it to Vegas, some exciting new video equipment did. One notable example was the NewTek Video Toaster, a torrid piece of post-production video gear priced in the $1,500 range. Take a look at Associate Editor Brent Butterworth's hands-on review of the Toaster on page 40. We think you'll agree with us that it represents a significant new direction in home video's future.

•

Can't win the lottery? Always lose at cards? Try changing your luck by entering our Second Annual Scotch/Video Magazine Video Contest. We've expanded it this year, and entrants can now win in any of three categories: 1) Vacation, 2) Family Events and 3) Video Art. The Grand Prize is an all-expenses-paid trip for two to Germany, with a stop at Berlin's fabulous Funkausstelung audio/video fair. Better do it right away, since entries must be postmarked no later than March 1, 1991.

Art Levis
Editor-in-Chief

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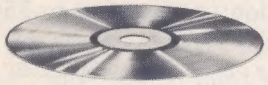

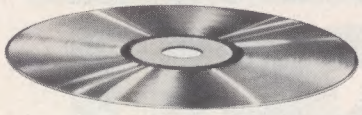

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FEEDBACK

Taking aim at the shootout

This letter may be seen as defensive in nature since I have engineering responsibility for the RCA Pro850 8mm camcorder. But I feel the "Subcompact Shootout" article in the January issue of *Video Magazine* is misleading to your readers and requires comment.

First, the essential element of playback performance was not evaluated. A disclaimer indicated this was better left to the "Videotests" department. Our viewpoint is that, aside from compact size, the main reason to choose one camcorder over another is overall picture quality. No "shootout" can be complete without this parameter.

Now for your eyes- and hands-on tests. If the subject of your evaluations had been 35mm still cameras, we would have no argument. The problem is that camcorders are used to capture moving targets, not still subjects, and this difference must be taken into account during product design and subsequent evaluation.

Our market surveys covering the primary reasons for buying a camcorder show the majority of consumers take pictures of family members—especially children growing up. With this in mind, our camcorder designs give primary importance to moving targets at all light levels. Focus systems using infrared (IR) technology are the acknowledged leaders under these conditions. We had the option of using through-the-lens (TTL) technology in the Pro850, which would have made possible an even smaller camcorder, but we opted to give our customers the best performance we know how *under the condition of majority use.*

A very thorough reader of *Video Magazine*'s article might well have understood that the RCA Pro850 is best for all-around recording. My concern is the casual reader would perceive that TTL is the way to go in autofocus, which is not consistent with the best photography of moving targets, such as an active family.

I believe that readers of *Video Magazine* deserve the fullest evaluation of camcorders. But I urge that the next "shootout" be based on real-world usage as a video product designed to capture motion, rather than still life.

A.J. Schick
Manager, Video Engineering, Americas
Thomson Consumer Electronics Inc.

Address correspondence to Feedback, Video Magazine, 460 West 34 Street, New York, NY 10001.

Better Dead Than Red?: Michael Caine as spy Harry Palmer in 1967's *Funeral in Berlin.*

Making America safe for cinema

Bruce Eder's "Seeing Red, Hollywood Style" ("Gazette," Dec. '90) has some poorly thought out assertions regarding films as they relate to the collapse of communism. First, he ridicules "red scare" films. If these films did not have some elements of truth, then why did communism collapse? Second, he states that viewers in the future will have difficulty understanding the significance of anti-communism movies. Why? It has been a half-century since Nazism was a threat, and Hollywood still turns out "Nazi scare" movies. These films appear to be understood.

If future generations do not recognize the significance of movies about communism and fascism, then they could be doomed to repeat both political tragedies.

Mary Anne Johnson
Yorba Linda, California

Getting out the vote

Regarding Timothy Huskey's letter supporting Alabama District Attorney Jimmy Evans and his censorship crusade ("Feedback," Dec. '90), I believe Evans is a vote seeker. Since a lot of people seem to get apoplectic whenever something of a sexual nature is shown, he's found the perfect vehicle to make it

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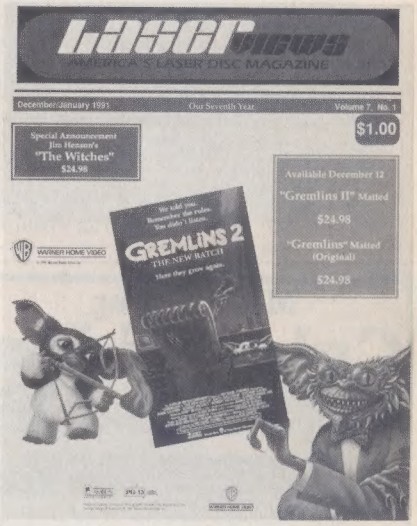

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seem he's for the moral good of the people. Get wise, friend. Evans is just a glory seeker who is trampling over the First Amendment by denying people access to programs for which they have already paid, under their own volition with no one holding a gun to their heads. This is how totalitarianism starts. Evans and his ilk should not be allowed to get away with this and similar intrusions into our private lives. Kenneth Hall
Highland Park, Michigan

Combos continued

In reference to "Dynamic Duos" by Michael Alexander (Dec. '90), I was disappointed that our Business Traveler, for which we won the CES Design and Engineering Award in 1985, was not mentioned. The Business Traveler is available in 13- and 20-inch sizes. It was preceded by our nine-inch Jet Setter, the first multistandard combo TV/VCR produced by our company in 1983. This was some time before other manufacturers mentioned in your article thought of the concept or were even in business.

The LCD1 Traveler, which won the CES Design and Engineering Award in 1990, is our most recent combo TV/VCR and is available in three- and five-inch versions. It was the first multistandard combo with an LCD screen. All our combos are multistandard.

Charles Azar,
President
Instant Replay

Cheers and jeers

Cheers for mentioning Panasonic's WJ-AVE5 A/V mixer and NewTek's Video Toaster in your special awards issue ("ViVa Gold!," Jan. '91). Jeers for not reviewing and/or videotesting either product. I would like to see more creative post-production equipment reviewed in your magazine. Brian Holt
Plymouth Meeting, Pennsylvania

Editor's reply: Look for a feature on NewTek's Video Toaster in this issue, and watch for a "Videotest" of Panasonic's mixer in an upcoming issue.

Hold that casket

In your December '90 "Feedback," Aram Tokmakian complained of equipment formats becoming obsolete as new and improved formats arise, and stated he would save his money to buy a better casket, as it would be a one-time buy. Please assure Mr. Tokmakian that many of us could recite a similar story if we had his delightful writing style, but urge him to defer the purchase of a casket. I hear JVC is developing a "beam up" device that will make the casket obsolete. If the first model is successful, engineers will work on the second phase, one powerful enough to get him through the Van Allen belt. Elwood A. Wheatley
Haddonfield, New Jersey

TECH TIP

Easy erase

To remove all remnants of video and audio signals from a recorded videocassette, duplicate a new (blank) cassette onto the old one. This method is much more thorough than using a bulk eraser.

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CES SPECIAL

BY BRENT BUTTERWORTH

LAST MINUTE

Six wild-at-heart video showstoppers

The 1991 Winter Consumer Electronics Show in Las Vegas marked a milestone for video. With last year's advanced features becoming this year's standards, camcorders, VCRs and monitor/receivers displayed a maturity undreamed of even two years ago. And the supposedly staid audio field found itself playing catch-up, driven by new demands for better home theater systems.

The show opened as this issue closed, but we were able to collect some of its hottest new products and prototypes for this special preview. Look for full coverage of CES in next month's issue.

Magnavox Mighty Mite: Philips Consumer Electronics jumps into the 8mm camcorder field this year with two new Magnavox camcorders. The CVM720 (above) boasts 8x zoom and full-range digital autofocus. It weighs just 1.61 pounds. The CVM710 is similar, but with a 6x zoom.

Scene Squeezer: Explore Technology has devised a fast way for film fans to access video libraries from their homes. Its system digitally compresses any video signal and transmits it via satellite, cable or high-capacity phone lines. A receiver records the transmission in minutes, even if it's a feature-length movie. On playback, the receiver decompresses the signal so it can be displayed on a standard monitor.

Super VHS With Digital Audio: Now on sale in Japan, Sharp's Super VHS VCR is one of the first with digital audio. The digital audio is recorded underneath both the analog hi-fi tracks and the video signal. Sharp says the digital tracks offer usable frequency response up to 20 kilohertz—well above the performance ceiling of 8mm digital audio.

Sleek Small Screens: Sony's latest additions to its Watchman line feature stylish curved designs, three-inch active-matrix color LCD screens, audio/video inputs and improved sound through dynamic bass boost. The FDL-370 is a basic TV set, while the FDL-380 (above) includes an AM/FM stereo radio.

Future Fun: Nintendo showed off its long-awaited 16-bit videogame system, the Super Famicom, now on sale in Japan. With sophisticated graphics, a sleek new design and enhanced sound that includes digital samples, the Super Famicom is one of Japan's hottest products. Expect a U.S. version this fall.

Palm-Sized Preview: Don't let the number eight on the side of this camcorder fool you—it's a Compact VHS machine with an 8x zoom lens. This spring, GE and Panasonic will introduce this reconfigured, slimmer version of the Palmcorder with a menu control system accessed through two buttons on the left side.

NINTENDO, SHARP, MAGNAVOX, SONY PHOTOS: LARRY KAPLAN ASSISTED BY STEVEN KEMPNER

GAZETTE

Pet Shop Boys: *Arachnophobia*'s professional spider-wranglers show off their stable of talented octopeds.

Tangling with tarantulas

Big Bob gives the performance of his life in the horror-comedy feature *Arachnophobia* (Hollywood Pictures Home Video), even though he was shunned by his co-stars and forced to spend his time not in a trailer like the other actors, but in a plastic condo.

Big Bob is a bird-eating Amazonian tarantula. The film's human stars, which include John Goodman, Jeff Daniels and Harley Jane Kozak, met Bob at what came to be known as Spider Orientation. The actors fondled the other octopeds—such as the smaller spiders used to shoot the movie's "crowd" scenes—but steered clear of Big Bob. Kozak, in particular, was put off by the insects, eventually overcoming her fears in time to play the one character who isn't afraid of them. But all the actors had unanimous praise for the spiders' acting abilities—despite the fact that virtually all the cast members had to endure a spider or two (or ten) walking across their faces.

"It's hard to motivate spiders," confides Steven Kutcher, an entomologist who specializes in helping Hollywood deal with insects, and who worked on *Arachnophobia*. But unlike human actors, spiders will hit their marks when blasted with hot air or lemon Pledge, both of which make the creatures skitter away.

Another spider wrangler for the film, Jules Sylvester, explains that different scenes in *Arachnophobia* required special types of spiders. The orange-kneed tarantula looks good in silhouette—the John Barrymore of the spider set. The Thai bird spider rears up frequently, waving his forelegs in the air, while the zebralike tarantula from Peru runs very fast.

"It's hilariously easy to make a spider get on his hind legs," Sylvester admits. He then puts a paintbrush in front of the stone-faced spider, who pounces on it, then rears back and stays there. To mollify the creature, Sylvester blows gently on his back, and down go the legs. "They don't do much," the trainer says cheerfully, paintbrushing Big Bob back into the comfortable plastic condo where he'll likely remain until Hollywood beckons once again.

—Jami Bernard

Birth of a brewmaster

Instructional videos of all types cross our desks here at *Video Magazine*— from napkin folding to skateboarding, we've seen them all. But one recent release, *The Video Guide to Homebrewing*, caught our eye as few how-to cassettes ever do. We immediately felt confident we had the skills needed for a thorough evaluation of the tape.

While it does give specific instructions on making beer, *The Video Guide to Homebrewing* (Producers Studio, 503-683-1400) is more an overview of the world of home beer brewing. It starts with a short segment that clearly demonstrates the basic process, then investigates the workings of one of the many small breweries that have sprung up recently across the country. Next, Charlie Papazian, a noted authority on home brewing, launches into a lecture on the subject's technical points. The tape builds up a good head toward the end by showing how to build your own draft beer setup.

The real test of *The Video Guide to Homebrewing* is whether it can actually teach someone how to whip up an inexpensive brew loaded with that indefinable, elusive gusto. So in the spirit of serving our readers, we gave it a try.

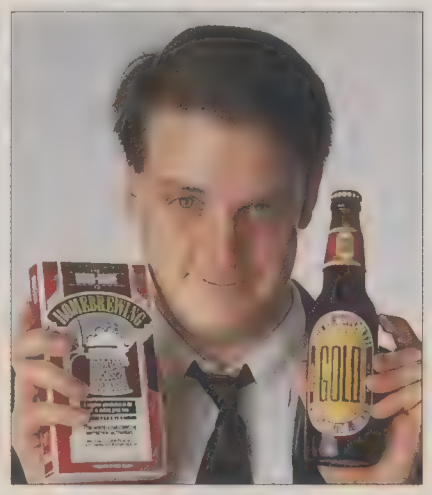
The first two-case batch costs between $50 and $100 to brew, and each

batch after that costs around $15. The first step is to stir a can of malt/hop mixture into a gallon of boiling water. This is no job for weak stomachs—the molasseslike mixture smells like the floor drain at *Cheers*. Add corn sugar and yeast, and pour the results into a five-gallon pail capped with an airlock. After a week or so, siphon the beer into bottles and cap them. In three days, you'll have enough beer to get a party of ten singing "Muskrat Love."

To judge our lager, we conducted a blind taste test. A panel of ten experts, selected for their discerning palates and experience in beer drinking (not to mention bravery), sampled our beer against Guinness Gold, Brooklyn Lager and Miller High Life (we wanted to beat *somebody*). The cups were marked only with letters, and testers ranked the beers in order of preference.

The results surprised us. Most testers picked our beer, now dubbed Butterworth Gold, as their second or third favorite. One ranked it first, and only one ranked it last.

Using a hydrometer, we measured our beer at just over 5 percent alcohol. But at *Video Magazine*, we never rely solely on measurements when testing a product. Our panel sampled several more bottles while watching the Giants-'49ers game that night, and all agreed the beer's actual performance was as good as its test numbers indicated. **—Brent Butterworth**



Baptism of Beer: Staffer Butterworth became the Sultan of Suds with *Guide to Homebrewing*.

BEER PHOTO: LES MORSILLO; GOLD LOGO: KRISTINA JUZAITIS

Dream Discs: *Sleeping Beauty* and *Lady and the Tramp* may be headed for special laser editions.

Disney inks laserdisc pact

Image Entertainment and Walt Disney Studios have signed an agreement that may prove a boon to Disney disc collectors but a bane to fans of adult movies on laserdisc.

Effective with the recent disc releases of *Dick Tracy* and *Pretty Woman*, Image Entertainment has assumed exclusive laserdisc rights to all Disney and Touchstone film releases. Image has also obtained the right to release disc editions of any Disney or Touchstone films currently in the videotape catalog and, according to Bruce Venezia of Image Entertainment, the laserdisc company plans to meet with Disney to discuss the idea of reissuing past Disney laserdiscs that are currently on "moratorium." Projects that Venezia indicated Image would look into include letterboxed versions of such wide-screen Disney classics as *20,000 Leagues Under the Sea*, *Lady and the Tramp* and *Sleeping Beauty*.

One side effect of this new agreement with Disney, however, is that Image has abandoned its release of adult films on videodisc, a field in which it was by far the biggest producer and distributor. "We left the adult movie business two weeks ago," Venezia explained during the second week of December. Industry observers expect another company to fill the gap left by Image's departure from the X-rated field sometime in 1991. **—Bruce Eder**

Video Flashes

War is Hell. As part of a $4 billion economic aid package, the Japanese government sent 2,000 TV sets and VCRs to Saudi Arabia for use by the troops. But when the U.S. requested thousands of Walkman-style radios, a major diplomatic snafu occurred. "We cannot find any case where any government has provided Walkmen (to troops) with its own budget," a Japanese official told *The Wall Street Journal*. It seems that video equipment, unlike the Walkman, is classified as "interior furnishings" and, therefore, carries a wartime precedent as necessary equipment. At presstime, however, Japanese corporations were expected to pick up the slack with private Walkman donations.

Free at Last. Sony is giving away a custom-made sampler laserdisc with any purchase of one of the company's laserdisc players. Titled *Take Five*, the disc contains more than 50 one-minute clips from programs in each of five categories: blockbusters (including *Rain Man* and *Look Who's Talking*), classics (*Ben Hur*, *North By Northwest*), music (*The Last Waltz*), specialty (*For All Mankind*) and cartoons (*Tex Avery's Screwball Classics*). The disc will be available "as long as supplies last," according to Sony.

TECHNICALLY SPEAKING

How still printers turn tapes into snaps

BY STAN PINKWAS

When television anchorman Larry Roberts founded the Home Video Network, an organization for camcorder newshounds, he publicized the group and a related videotape by sending editors a packet of disaster photographs made from on-the-spot videos shot by members. But the photos weren't conventional glossies. The images had been captured and processed by a color video printer in less time than it takes to fully develop a Polaroid print.

Roberts took attention-grabbing advantage of a product just beginning to break out of the professional equipment ghetto. Only a short time ago, the most economical video printers (known also as electronic still-image printers) cost several thousand dollars. Pro models still start at more than $2,000. But the newest printers are economical enough for video enthusiasts to consider seriously.

Not only have video printers achieved breakthrough prices, they've done so while improving the resolution and richness of the prints they produce. Most exciting in this new generation of printers are the pictures themselves, instant paper prints of images pulled from virtually any video source—TV sets, camcorders, VCRs, laserdisc players, computers and a growing family of still-video components.

Although video prints cannot match the finest film-based prints, they are more than merely acceptable. Assuming a good video source, the printers yield clear, vivid images with bright, well-saturated colors. And their amazing flexibility makes them suitable for dozens of applications. Wallet and passport photos, inventory records, scrapbooks, homemade greeting cards and fast souvenirs of family visits come quickly to mind. Even a shelf of old movies becomes a visual library. Need a picture of a chimp for a school project? Just plug in a VCR and run a Tarzan film.

Three companies—Sony, Mitsubishi and Hitachi—offer consumer-grade video printers, at prices ranging from $999 to $1,599. A fourth printer, for $1,300, will be introduced by Panasonic within the next couple of months. All take from 70 to 100 seconds to produce color images approximately three by four inches in size, framed by white borders. The cost of the prints runs from about 80 cents to $1.50 each, a range comparable to the cost of Polaroid prints.

The printers vary somewhat in resolution, and to a greater degree in the special effects they offer. Depending on the model at hand, users can split, multiply, sequence, reduce or otherwise manipulate the images they capture—before printing.

More important, the printers share a maturing technology known as thermal sublimation printing. While the process is not new, its ability to produce satisfying and affordable prints is an unheralded technological triumph.

To achieve it, the printers exploit advances in digital processing, dye chemistry, paper making—even the mechanics of paper handling. The process starts with a video source, either in the form of a TV show or tape from one of the consumer formats. The signal is fed through the printer, which includes an output jack so that users can visually "proof" images on a TV set and adjust them using the standard hue and tint controls on the printer.

"This gives video photographers an advantage not available to film photographers—30 potential prints per second," notes Carl Laufer, Panasonic's national marketing manager for special audio/video products. "From the standpoint of image accuracy, a person has a lot more choices available before committing to a final print."

Once a print order is given, the deck captures and stores a single frame or field of video (Mitsubishi's deck can grab either). A decoder breaks the signal into its red, green and blue constituents. Next, a digital-to-analog converter changes the image into digital form. (An analog-to-digital converter reverses the process for the monitor feed.)

Just as photographic prints depend on the quality of the negatives from which they're made, the quality of video prints depends on the quality of the video signal. Prints taken from a live camcorder feed, for example, look sharper than prints snapped from VHS movies because of the relatively poor resolution of prerecorded tapes.

Each printer applies its own processing system to the signal information. Sony's CVP-G500 printer, for example,

Video Printshop: The author pulls his portrait (reproduced above) from the Mitsubishi CP10U still video printer, which is fed by an 8mm camcorder (not shown) and connected to an NAD monitor for color adjustments.

LES MORSILLO

uses six-bit sampling to create 64 contrast levels for each primary color, for a total of 260,000 colors, the same level Hitachi claims for its VY-15A. Mitsubishi's CP10U boasts a slightly higher resolution level and 210,000 colors. Panasonic says its PV-VP1 will have 256 contrast levels and 16.8 million colors.

During printing, the primary colors are converted to complementary colors that correspond to dyes layered onto one side of a removable ribbon that locks inside the printer. The ribbon is made of a thin, transparent plastic known as PET, for polyethylene telephthalate. Its back is coated with a "slipping layer" of resin and lubricant designed to withstand temperatures up to 572 degrees Fahrenheit without abrading or sticking to the printing head.

The colors, known as sublimal dyes, are mixed with a heat-resistant binding chemical and arrayed on the ribbon in groups of three successive panels—each one as large as the final print—of yellow, magenta and cyan. Because the printer uses what's known as a subtractive color process, the black that appears in final prints is created by combinations of yellow, magenta and cyan, eliminating the need for a fourth color panel.

A command to print starts the ribbon moving forward, as circuits elsewhere in the deck transfer the digitized color signals to a line memory. The memory circuit regulates the temperature of a thermal printing head that will soon be pressed against the heat-resistant side of the ribbon.

Several hundred individually heated points, each representing one pixel of image information, comprise the printing head. This is the heart of the process—getting each point to the right temperature for the right amount of time, because it's the temperatures of the printing points that determine the accuracy and the density of the colors the dyes deposit. The temperatures, in turn, are controlled by precisely measured pulses of electric current.

The ribbon passes between the thermal head and a platen roller, or drum, around which the print paper is wrapped. As the cartridge slowly sends its ribbon of dye from the main reel to a receiving reel, the platen rotates three times, pressing the paper in turn against each of the three dye panels and the heated printing head on the other side of the ribbon.

The heated printing head transforms, or sublimates, each dye from a solid directly to a gaseous state. One color at a time, the evaporated dyes penetrate the special plastic that coats the print paper. As soon as they hit the paper, the dyes solidify.

One of the attractions of thermal printing is that it's a continuous process. Both the amount of dye a ribbon transfers and the density of a final print are directly proportional to the energy channeled to the thermal head. This creates the potential for high-resolution images with strong colors.

In Japan, where video printers are a little more familiar, they're catching on fast. According to Laufer, this is happening partly because Super VHS equipment, which can supply printers with better source images, is more popular, and partly because the printer is seen as an extension primarily of the camcorder. "They're looking for more satisfaction from their equipment and still printers give it," says Laufer.

Will they do the same here? Video printers are already acquiring sophisticated features—Panasonic's will be able to zoom and crop—a sure sign that major manufacturers believe they will. ■

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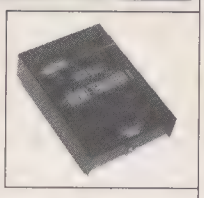

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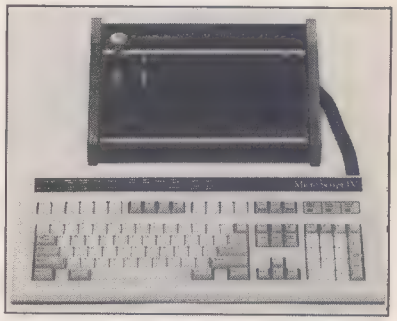

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VIDEOTESTS

VIDEOTEST NUMBER 577

Panasonic VHS/ VHS-C VCR

Panasonic is the second to deliver a VCR that accepts Compact VHS cassettes without an adapter. The PV-7000 uses a slide-out drawer with a tilted template to position a VHS-C cassette. It is not equipped to record or play Super VHS cassettes or hi-fi sound. It has the appearance of an uncomplicated, no-frills machine.

Appearances are deceiving in this case. One look at the remote reveals many search systems, including multi-speed search/play, index, intro and even one for finding blank spots on a tape. There is even direct access to tape segments by counter number and, hidden in the second layer of a menu system, repeat playback for a segment or the whole tape. The menu system reduces myriad setup features to four buttons, cutting clutter on the remote and the front panel, but the user must remember what features exist and how to find them. If not, the adage "out of sight, out of mind" holds true.

The PV-7000 also boasts unusual features like a video stabilizer to reduce vertical jitter, and V-lock, which stops picture rolling. Another new wrinkle is the three-position switch for the time-remaining counter. The T-120 position works for TC-20 cassettes, the T-160 position works for TC-30s and a new automatic position lets the machine make its best estimate.

A notable absence is the LP record speed, which follows the trend over the last few years. The deck carries many standard Panasonic features, such as auto programming of the tuner scan sequence, onscreen programming, four video heads and a real-time counter.

Description. At 17 pounds, the PV-7000 is a bit heavier than most current VHS machines. The upper two-thirds of the front panel has a power button and indicator at the far left, followed by a large area that slides out to

Panasonic PV-7000 VHS/VHS-C VCR

DATA

Suggested Price: $400

Weight: 17 pounds

Dimensions: 4-1/4 x 17-1/4 x 15-1/8 inches (h/w/d)

Power Requirements: 120 VAC, 60 Hz

Power Consumption: 21 W

Tape Formats: VHS/VHS-C

Tape Speeds: record—SP, SLP; playback—SP, LP (no effects), SLP

Video Heads: 4

Variable Speeds: no audio—1/30x, 1/24x, 1/18x, 1/12x, 1/6x, 2x, 3x, 5x (SP), 7x, 11x, 13x (SLP), 21x (SLP), 31x (SLP)

Cue & Review (Search): locking—7x, SP; 21x, SLP; non-locking—7x, SP; 13x, SLP

Fast Forward/ Rewind Time: about 2-1/2 min. for T-120

Remote: IR wireless with buttons for VCR power, open/close, VCR/TV, recall, monitor, display, channel up and down, rewind/search, play, stop, fast forward/search, pause/still, record, variable search speed up and down, skip/blank, intro (search), index, VCR menu, select, set minus and plus, (record) speed, day, timer, cancel, counter memory and reset, input, add, delete, go-to and 10-digit keypad; TV—power, volume up and down, channel up and down, mute and sleep

Counter Digits: 5—hrs:mins:secs shared with date display

Program Start Locator/Index/Cue: index—auto mark, search up to 99 marks in either direction; counter go-to

Linear Audio: mono

Tuning Method: frequency synthesis

Channel Selectors: programmable scan on VCR; scan plus direct access on remote

Preset Method: auto preset and manual add/delete

Broadcast Tuning Range: 2 to 13, 14 to 69

Cable Tuning Range: 87 channels, unspecified

Timer: 8-event/1-month

Special Features: auto play speed select, still frame, counter memory, auto rewind, separate eject (open/close), AFT, channel lock, auto channel-change

Absent Features: flying erase head, frame advance, remote pause, audio dub, video dub, insert edit, hi-fi audio

Accessories: remote control with batteries, antenna cable

VIDEOTEST PHOTOGRAPHS: LES MORSILLO

No Adapter Required: The tape tray on Panasonic's PV-7000 accepts VHS and Compact VHS cassettes.

accept either a VHS or VHS-C cassette. In the cassette compartment, a sloping flap holds VHS cassettes at an angle until the drawer closes. A hole in the flap lets VHS-C cassettes sit flat and centers the tiny cassette's rewind reel over the rewind spindle. The drawer is best closed using the open/close button, but gentle pressure on the top of a VHS cassette, the flap or the drawer also works.

The remainder of the front panel's top band holds indicators for VHS, VHS-C, auto tracking and the video stabilizer, plus a multifunction display. The lower third of the panel has a window for the remote sensor and buttons for open/close, stop and play. It also

continued on page 82

RESULTS

Horizontal Resolution: 240+ lines

Video S/N, Unweighted: SP—43.8 dB; SLP—44.6 dB

Video S/N, Weighted: SP—51 dB; SLP—50.6 dB

Chroma AM S/N: SP—46.3 dB; SLP—45.2 dB

Chroma PM S/N: SP—40.9 dB; SLP—39.6 dB

Audio Frequency Response: SP—100 Hz-10 kHz, -3 dB; SLP—100 Hz-4 kHz, -3 dB

Linear Audio S/N: 37.8 dB

Audio Distortion: 1.3%

RATINGS

Picture Quality: very good

Audio Quality: average

Operational Ease: good

Overall Performance: good

VIDEOTEST NUMBER 578

Canon Hi8 camcorder with graphics and music chips

Canon's H850 is the first camcorder with plug-in chips that generate graphics and sound. Some of the graphics are even animated. The current chip selection includes seven for graphics and four for music. The TA-1 graphics chip supplied with the camcorder has superimposable graphics for demo mode, "3-2-1 Start," "The End," "Happy Birthday," an animated helicopter, paint wash and "To Be Continued." Other chips, with seven to ten graphics each, use such themes as kids, events, holidays, weddings and sports. The music chip themes include kids, classics, events and American favorites.

The H850 also generates two lines of 16 characters each in eight colors, and a memorized digital title captured through the lens. The digital title may be used in normal or reverse mode, in 16 density levels with or without a see-through effect. Date and character graphics may be combined with either chip graphics or digital titles, but chip graphics and digital titles may not be combined. Other camcorder features include tracking autofocus, a self-timer with ten- or 30-second delay and an interval timer that records 0.5-second bursts every ten, 20 or 60 seconds.

Description. Within the H850's grip is the battery compartment and sports viewfinder, which has a large hood and a focusing magnifier that lets a user see the screen at a distance. The run/stop button and zoom rocker occupy the usual spots, and the battery release catch sits at the front. A catch on the body locks the viewfinder/grip position. A column at the back contains jacks for LANC (Control L) remote control, stereo audio output, S-video in/out, mono audio in/out, DC out for the RF adapter and video in/out.

The cassette hatch occupies most of the rear left side. At the front, a microphone power jack sits above three rows of buttons. In the top row are buttons for date/time, color and character display. The middle row contains buttons for autofocus/auto tracking (ATF)/manual focus, plus select on and off for the graphics chip. At the bottom are buttons for fade, music select and music on.

A compartment at the bottom holds a switch for music low/music high/music only, and buttons for digital memory, white balance lock and shutter speed. Between the buttons and the cassette hatch sits the chip compartment, which accommodates two chips. The camcorder can use one graphics and one music chip, or two of one type at once. At the front is the lens with manual focus ring and zoom lever.

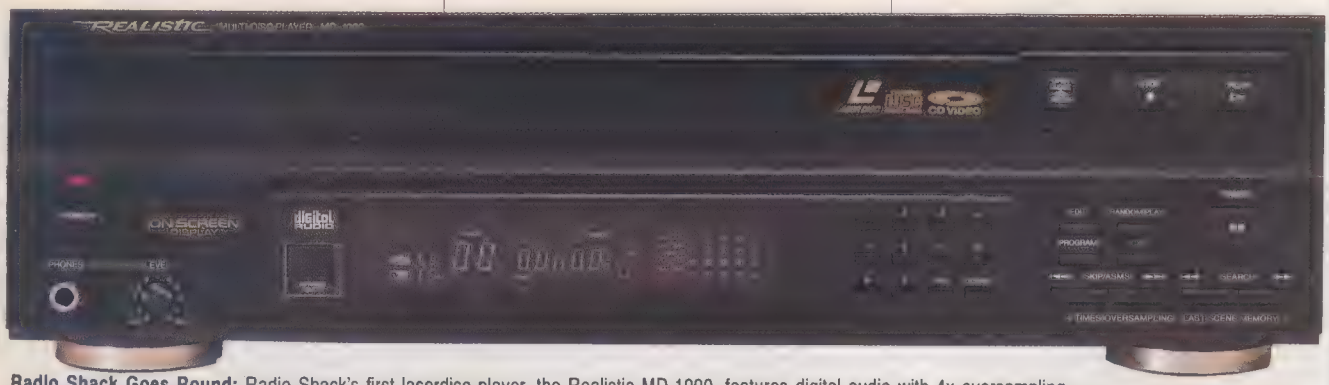
The power and eject buttons sit on top, along with the accessory shoe and the stereo mic.

The rear panel has buttons for character title/date/set, shift and self-timer. Two buttons offer plus and minus adjust-

continued on page 78

Tasty Chips: Plug-in chips give Canon's H850 computerlike graphics and sound.

VIDEOTESTS



Radio Shack Goes Round: Radio Shack's first laserdisc player, the Realistic MD-1000, features digital audio with 4x oversampling.

VIDEOTEST NUMBER 579

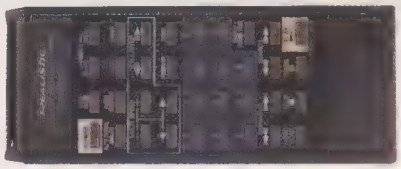
Radio Shack combi player

Radio Shack's entry into the marketing of laserdisc players brings to the format an accessibility that is sure to enhance its popularity. Radio Shack has a single model, the Realistic MD-1000, which plays 12- and eight-inch laserdiscs, five-inch CD-Videos and CDs, and three-inch CDs. Like other combination players, the MD-1000 reduces the number of components needed to accommodate the several varieties of video and audio discs now available.

The MD-1000 is a basic model that plays one side at a time. You have to turn a laserdisc manually to see the second side. However, it offers a bounty of features, including still, step and multispeed play from CAV discs; search, skip chapter/track, intro scan of chapter beginnings, random play for up to 99 tracks, programmed playback for up to 20 chapters or tracks, and a variety of repeat play options.

Users can also directly access any chapter/track, time on CLV discs and CDs, and frame on CAV discs. The deck can even select which tracks will give the best fit on a videotape you're making if you specify the length of the cassette.

Description. The MD-1000 is black and simply styled. A door for discs and buttons for open/close, stop and play run across the top of the front panel. The power button, a quarter-inch



headphone jack and a headphone level control sit below. The large central area has a comprehensive display, a remote sensor and buttons for ten digits, ten-plus and clear.

The display has symbols for digital audio, CX, LD and CDV; digits for chapter, track, time and frame; a chapter/track readout and legends for edit, memo, intro, 1/L, 2/R, random, repeat, A-B, chapter/track, all side and over. All the symbols light when power is on but no disc is in the machine.

Realistic MD-1000 Combi Player

DATA

Suggested Price: $500

Weight: 19 pounds

Dimensions: 4-7/8 x 17 x 15-1/2 inches (h/w/d)

Power Requirements: 120 VAC, 60 Hz

Power Consumption: 36 W

Formats: 8- and 12-inch CAV and CLV discs; 5-inch CD-Vs; 5- and 3-inch CDs

Disc Speeds: CAV—1,800 rpm; CLV—600-1,800 rpm; CD-V—2,700-1,800 rpm; CD-V audio and CD—1.2-1.4 m/sec

Play Speed Select: automatic

Still Frame: CAV discs only

Frame Advance: CAV discs only

Multispeed Play: bidirectional—3x, 2x, 1/2x, 1/4x, 1/8x, 1/16x, 1/30x and 1/90x; CAV discs only

Rapid Search: CAV—by frame number or chapter; CLV, CD-V and CD—by time and chapter/track

Cue & Review (Search): maximum end-to-end 1 min.

Remote: IR wireless with buttons for power, open/close, auto-digital/analog, audio monitor, repeat A-B, repeat one/all, TV/disc, display, still/step forward and reverse, program, clear, 10-digit keypad, 10+, search frame/time, skip/ASMS (chapter/track) forward and reverse, search forward and reverse, intro scan, stop, pause, play, and multispeed, forward and reverse

Separate Eject: open/close

Counter Digits: frame—5, time—4, minutes and seconds, chapter/track—2

Counter Memory: A and B

Program Start Locator/Index/Cue: frame, time, chapter/track, program

AFM Audio: stereo/dual mono

Digital Audio: stereo/dual mono

Accessories: remote control without batteries, video and stereo cables, antenna transformer and 75-ohm cable with F-connector at one end

RESULTS

Horizontal Resolution: 425 lines

Video S/N, Unweighted: 46.7 dB

Video S/N, Weighted: 54.4 dB

Chroma AM S/N: 48 dB

Chroma PM S/N: 38.2 dB

Audio Frequency Response: digital—20 Hz-20 kHz, +0.8/-0.7 dB; analog—20 Hz-20 kHz, +0.5/-2.3 dB

Digital Audio Dynamic Range: 92.1 dB

Analog Audio S/N: 63.2 dB

Audio Distortion: digital—0.03%, analog—0.4%

RATINGS

Picture Quality: good/very good

Audio Quality: very good

Operational Ease: very good

Overall Performance: good/very good

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Scorpions: Crazy World (Mercury) 14795

M.C. Hammer: Please Hammer, Don't Hurt 'Em (Capitol) 34791

Traveling Wilburys: Volume One (Warner Bros.) 00711

Jeff Lynne: Armchair Theatre (Reprise) 00803

Tom Petty: Full Moon Fever (MCA) 33911

Roy Orbison : A Black & White Night (Virgin) 64495

George Harrison: Best Of Dark Horse (Dark Horse) 80307

Dionne Warwick Sings Cole Porter (Arista) 53326

Gershwin, Overtures/ McGlinn (Angel) 70391

Allman Bros. Band: Eat A Peach (Polydor) 63353

Mermaids/Soundtrack (Geffen) 14856

Def Leppard: High 'N' Dry (Mercury) 43601

Bette Midler: Some People's Lives (Atlantic) 53568

Bruce Hornsby & The Range: A Night On The Town (RCA) 63689

Janet Jackson's Rhythm Nation (A&M) 72386

Marvin Gaye: 15 Greatest Hits (Motown) 53534

Billy Idol: Vital Idol (Chrysalis) 54038

Dave Grusin: Collection (GRP) 00929

Stevie B: Love And Emotion (RCA) 00539

Miles Davis: Birth Of The Cool (Capitol) 54138

Paul Simon: Graceland (Warner Bros.) 72315

Guns N' Roses: Appetite For Destruction (Geffen) 70348

Clint Black: Killin' Time (RCA) 01112

Marc Ribot: Rootless Cosmopolitans (Island) 53794

Heart: Brigade (Capitol) 64305

Neil Young: Ragged Glory (Reprise) 34621

Garth Brooks (Capitol) 33963

Diana Ross & The Supremes: 20 Greatest Hits (Motown) 63867

Anderson, Bruford, Wakeman, Howe (Arista) 01115

Pat Metheny: Question And Answer (Geffen) 73522

Anita Baker: Compositions (Elektra) 00921

Billy Idol: Charmed Life (Chrysalis) 62264

Sinéad O' Connor: I Do Not Want What I Haven't Got (Chrysalis) 33512

The Who: Who's Better, Who's Best (MCA) 00790

Lynyrd Skynyrd: Skynyrd's Innyrds (MCA) 01150

Steve Winwood: Refugees Of The Heart (Virgin) 54232

Clint Black: Put Yourself In My Shoes (RCA) 24690

Stevie Wonder: 20 Love Songs (Motown) 43886

Deep Purple: Slaves & Masters (RCA) 11145

Keith Whitley: Greatest Hits (RCA) 10728

Pretty Woman/Sdtk. (EMI) 34631

Barry Manilow: Live On Broadway (Arista) 24805

Boogie Down Productions: Edutainment (Jive) 63675

Chuck Berry: The Great 28 (Chess) 64137

Best Of Buffalo Springfield: Retrospective (ATCO) 00844

Madonna: I'm Breathless (Sire) 00572

Vixen: Rev It Up (EMI) 54615

The Best Of Sheena Easton (EMI) 01000

Cinderella: Heartbreak Station (Mercury) 73694

Jon Bon Jovi: Blaze Of Glory (Mercury) 44490

Jeff Healey Band: Hell To Pay (Arista) 00544

Keith Sweat: I'll Give All My Love To You (Elektra) 51603

The Judds: Love Can Build A Bridge (RCA) 24549

Poison: Flesh & Blood (Capitol) 50207

Quincy Jones: Back On The Block (Warner Bros.) 64116

Replacements: All Shook Down (Warner Bros.) 83585

Randy Travis: Heroes And Friends (Warner Bros.) 74597

Morrissey: Bona Drag (Sire) 00578

Megadeth: Rust In Peace (Capitol) 11053

Jasmine Guy (Warner Bros.) 54384

The Beach Boys: Pet Sounds (Capitol) 00513

The Best Of Little Anthony & The Imperials (Rhino) 33581

The Robert Cray Band: Midnight Stroll (Mercury) 73659

Air Supply: Greatest Hits (Arista) 34424

Ratt: Detonator (Atlantic) 63335

Nelson: After The Rain (DGC) 74079

ZZ Top: Afterburner (Warner Bros.) 64042

Norrington: Beethoven, Symphony No.9 (Choral) (Angel) 00467

Van Halen (Warner Bros.) 14620

The Platters: Golden Hits (Mercury) 01129

Best Of Eric Clapton: Time Pieces (Polydor) 23385

Best Of The Monkees: Then & Now (Arista) 53183

Kenny Rogers: Greatest Hits (Liberty) 50019

Paula Abdul: Forever Your Girl (Virgin) 00933

EXCELLENT!

Chicago: Greatest Hits 1982-1989 (Reprise) 63363

Kentucky Headhunters: Pickin' On Nashville (Mercury) 24740

Horowitz At Home (DG) 25211

Bon Jovi: New Jersey (Mercury) 00516

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Neil Diamond: The Jazz Singer (Capitol) 32877

World Party: Goodbye Jumbo (Chrysalis) 33536

Eagles: Greatest Hits, Vol. 2 (Asylum) 63318

Don Henley: Building The Perfect Beast (Geffen) 50129

Guy!: Guy!...The Future (MCA) 14875

Lionel Richie: The Composer (Motown) 24700

Cher: Heart Of Stone (Geffen) 42874

Acoustic Alchemy: Reference Point (GRP) 82967

Soul II Soul: Vol. II-1990-A New Decade (Virgin) 00567

Best Of Robert Palmer: Addictions (Island) 10819

Hank Williams, Jr.: Lone Wolf (Warner Bros.) 64311

Bird/Original Recordings Of Charlie Parker (Verve) 01044

Best Of Dire Straits: Money For Nothing (Warner Bros.) 00713

The Very Best Of Connie Francis (Polydor) 23434

Daryl Hall & John Oates: Change Of Season (Arista) 00543

The Police: Every Breath You Take—The Singles (A&M) 73924

Frank Sinatra: Capitol Collector's Series (Capitol) 64362

Larry Carlton: Collection (GRP) 00838

Grateful Dead: Built To Last (Arista) 72230

Kronos Quartet: Black Angels (Elektra) 62287

Concrete Blonde: Bloodletting (I.R.S.) 84212

Bobby Brown: Dance! ...Ya Know It (MCA) 73660

Highway 101: Greatest Hits (Warner Bros.) 83480

John Denver: Greatest Hits (RCA) 13777

Jimi Hendrix: Kiss The Sky (Reprise) 61349

Lee Ritenour: Color Rit (GRP) 53959

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Jane's Addiction: Ritual de lo Habitual (Warner Bros.) **10020**

The Time: Pandemonium (Paisley Park) **52225**

Cat Stevens: Classics (20 Greatest Hits) (A&M) **44551**

Jethro Tull: Original Masters (Chrysalis) **63846**

Extreme: Pornograffitti (A&M) **43557**

Monie Love: Down To Earth (Reprise) **44752**

Atlantic Records Hit Singles (1958-77) (Atlantic) **10514**

Quincy Jones: Classics (18 Greatest Hits) (A&M) **04895**

Def Leppard: Pyromania (Mercury) **70402**

M.C. Hammer: Let's Get It Started (Capitol) **01143**

Tommy James & The Shondells: Anthology (Rhino) **44185**

Elton John: Greatest Hits, Vol. 1 (MCA) **63322**

Beach Boys: Made In U.S.A. (Capitol) **64143**

Pat Benatar: Best Shots (Chrysalis) **44319**

Kenny G: Live (Arista) **64505**

The Moody Blues: Greatest Hits (Threshold) **34284**

Rippingtons: Welcome To The St. James' Club (GRP) **74613**

Huey Lewis & The News: Sports (Chrysalis) **44448**

U2: Rattle And Hum (Island) **00596**

The Mamas & The Papas: 16 Greatest Hits (MCA) **80183**

The Winans: Return (Qwest) **00530**

John Cougar Mellencamp: Big Daddy (Mercury) **80064**

Jimi Hendrix: Electric Ladyland (Reprise) **23362**

Eric Clapton: Journeyman (Warner Bros.) **53940**

Tone-Loc: Loc-Ed After Dark (Delicious) **01033**

Foreigner: Records (Atlantic) **53317**

R.E.M.: Eponymous (I.R.S.) **00701**

Richard Marx: Repeat Offender (EMI) **01118**

Dwight Yoakam: If There Was A Way (Reprise) **64310**

The Sundays: Reading, Writing And Arithmetic (DGC) **63175**

Grateful Dead: American Beauty (Warner Bros.) **34539**

Cat Stevens: Classics (20 Greatest Hits) (A&M) **44551**

Elvis Presley: 18 No. 1 Hits (RCA) **72190**

Steve Winwood: Roll With It (Virgin) **54633**

Peter Gabriel: Security (Geffen) **53801**

Aerosmith: Pump (Geffen) **63678**

Depeche Mode: Violator (Sire) **73408**

Tesla: The Great Radio Controversy (Geffen) **00839**

Prince: Graffiti Bridge (Paisley Park) **34107**

Sting: Nothing Like The Sun (A&M) **73965**

Glenn Miller Orchestra: In The Digital Mood (GRP) **43293**

Steve Winwood: Chronicles (Hits) (Island) **34501**

Garth Brooks: No Fences (Capitol) **73266**

Fleetwood Mac: Greatest Hits (Warner Bros.) **00796**

Best Of The Doobie Brothers (Warner Bros.) **43738**

Bing Crosby: Greatest Hits (MCA) **04709**

Faith No More: The Real Thing (Reprise) **63719**

Vince Gill: When I Call Your Name (MCA) **63474**

Simon & Garfunkel: The Concert In Central Park (Warner Bros.) **44006**

Pebbles: Always (MCA) **11001**

Van Morrison: Astral Weeks (Warner Bros.) **53574**

Mötley Crüe: Dr. Feelgood (Elektra) **33928**

Bell Biv DeVoe: Poison (MCA) **00547**

Johnny Gill (Motown) **00738**

Ralph Tresvant (MCA) **14889**

The Waterboys: Room To Roam (Chrysalis) **74255**

Boston: Third Stage (MCA) **73392**

The Big Chill/ Sdtk. (Motown) **33970**

Marcus Roberts: Deep In The Shed (Novus) **73646**

Technotronic: Pump Up The Jam-The Album (SBK) **34781**

Bryan Adams: Reckless (A&M) **51540**

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Asia: Then & Now (Geffen) **93358**

The Alarm: Standards (I.R.S.) **24765**

Fine Young Cannibals: The Raw & The Cooked (MCA) **01068**

Debbie Gibson: Anything Is Possible (Atlantic) **24815**

Emmylou Harris: Brand New Dance (Reprise) **11090**

Too Short: Short Dog's In The House (Jive) **54304**

Scorpions: Crazy World (Mercury) **14795**

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Horowitz At Home (DG) **25211**

Bon Jovi: New Jersey (Mercury) **00516**

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Bonnie Raitt: Nick Of Time (Capitol) **54410**

Neil Diamond: The Jazz Singer (Capitol) **32877**

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INXS: X (Atlantic) **64378**

Styx: Edge Of The Century (A&M) **74498**

Styx: Classics (14 Greatest Hits) (A&M) **14822**

Jimmy Buffett Live!: Feeding Frenzy (MCA) **24853**

The Steve Miller Band: Greatest Hits (1974-78) (Capitol) **33199**

The Bonnie Raitt Collection (Warner Bros.) **00569**

Take 6: So Much 2 Say (Reprise) **53580**

Great Love Songs Of The '50s & '60s, Vol. 1 (Laurie) **20768**

John Williams/Boston Pops: Pops In Space (Philips) **05392**

David Benoit: Inner Motion (GRP) **64286**

Twin Peaks/TV Sdtk. (Warner Bros.) **63540**

Dirty Dancing/Sdtk. (RCA) **82522**

James Brown: The CD Of JB (Polydor) **43431**

Fleetwood Mac: Behind The Mask (Warner Bros.) **43766**

Supertramp: Classics (14 Greatest Hits) (A&M) **04891**

Black Crowes: Shake Your Moneymaker (Def American) **52142**

Kitaro: Kojiki (Geffen) **43758**

Etta James: Sticking To My Guns (Island) **81646**

Kathy Mattea: A Collection Of Hits (Mercury) **10791**

Talking Heads: Stop Making Sense (Sire) **24560**

The Cure: Mixed Up (Elektra) **74190**

Anthrax: Persistence Of Time (Island) **83468**

Spyro Gyra: Fast Forward (GRP) **00829**

Paula Abdul: Shut Up And Dance (The Dance Mixes) (Virgin) **80326**

Slaughter: Stick It To Ya (Chrysalis) **42308**

The Best Of Steely Dan: Decade (MCA) **54135**

16 #1 Motown Hits From The Late '60s (Motown) **64334**

Roy Hargrove: Diamond In The Rough (Novus) **14893**

The Cars: Greatest Hits (Elektra) **53702**

The London Muddy Waters Sessions (MCA) **24746**

INXS: Kick (Atlantic) **53606**

Jeffrey Osborne: Only Human (Arista) **00545**

Night Ranger: Live In Japan (MCA) **34306**

Solti: Tchaikovsky, 1812 Overture (London) **25179**

Pixies: Bossa Nova (Elektra) **53773**

Buddy Holly: From The Original Master Tapes (MCA) **20069**

Elvis Presley: The Great Performances (RCA) **60752**

Stairway To Heaven, Highway To Hell (featuring Bon Jovi, Mötley Crüe, others) (Mercury) **44573**

Linda Ronstadt: Cry Like A Rainstorm, Howl Like The Wind (Elektra) **52221**

The Neville Brothers: Brother's Keeper (A&M) **63513**

Breathe: Peace Of Mind (A&M) **73384**

Crosby, Stills, Nash & Young: Greatest Hits (So Far) (Atlantic) **30230**

Pavarotti, Carreras & Domingo: Live In Concert (London) **35078**

Don Henley: The End Of The Innocence (Geffen) **01064**

Eagles: Their Greatest Hits, Vol. 1 (1971-75) (Asylum) **23481**

AC/DC: The Razor's Edge (ATCO) **33379**

George Benson/Count Basie Orch.: Big Boss Band (Warner) **13519**

Pump Up The Volume/ Sdtk. (MCA) **44606**

Rod Stewart: Greatest Hits (Warner) **33779**

Peter Gabriel: So (Geffen) **14764**

Marcus Roberts: Deep In The Shed (Novus) **73646**

Mystery Of The Bulgarian Voices, Vol. 2 (Nonesuch) **54525**

Bob Marley: Legend (Reggae Classics) (Island) **53521**

Lita Ford: Stiletto (RCA) **63893**

Best Of Mitch Ryder & The Detroit Wheels: Rev Up (Rhino) **64188**

Najee: Tokyo Blue (EMI) **44482**

Queensrÿche: Operation: Mindcrime (EMI) **54451**

Bon Jovi: Slippery When Wet (Mercury) **43465**

Billy Ocean: Greatest Hits (Jive) **24510**

COOL DEAL!

Patsy Cline: 12 Greatest Hits (MCA) **53849**

The Doors: Live At The Hollywood Bowl (Elektra) **42851**

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At the right end are buttons for edit, random play, pause, program, CX, forward and reverse search, and forward and reverse skip/ASMS, which is shorthand for the player's auto-search music system.

The top and sides are bare, and the base sports gold-trimmed feet. The rear panel has the AC cord and RF input and output jacks, a channel 3/4 output selector, and RCA-type pin jacks for video and stereo audio.

The remote control is relatively small, with buttons grouped by function. The frontal buttons are for power, open/close, audio selection, repeat, TV/disc and display. A white border contains bidirectional buttons for still/step, multispeed and direction. Outside the frame are buttons for program and clear, a ten-digit keypad, ten-plus, a frame/time search, search, skip/ASMS, intro scan, stop, pause and play. The power and play buttons are highlighted.

Operation. Using the MD-1000 is very easy. Connect it to a monitor via audio and video cables or to a TV set through an RF cable. Power it up, press open/close, and the disc tray slides out. Center the disc in the appropriate depression and press either open/close and play, or just play. The picture will come up on the screen.

Understanding scan, skip, stop and pause is intuitive; however, skip reverse returns a disc to the start of the selection that is playing. To get back to a previous chapter or track takes two pushes, one push plus another for the number of chapters you want to skip. Still, step and multispeed work only with laserdiscs at the CAV speed.

Other buttons let users program out-of-sequence playback by chapter or track for up to 20 selections; search CAV discs by frame or chapter; search CLV, CD-V and CD discs by time or chapter; and repeat a current chapter, track, side, program or segment the user selects. On audio, users can select either automatic digital audio, if it is present, or analog and listen to the two channels as stereo, or either channel separately.

An onscreen display may be called up at any time to confirm operating conditions and settings. Our only beef is that using the scan cancels the previous motion setting. Still or fast play search always puts a user back in play mode. Otherwise, ease of operation is very good.

Performance. The player has a horizontal resolution of 425 lines with an unweighted video signal-to-noise ratio of 46.7 decibels and a weighted video S/N of 54.4 dB. The chroma AM S/N is 48 dB and the chroma PM S/N is 38.2

continued on page 69

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VIDEOTESTS

VIDEOTEST NUMBER 580

Hitachi 46-inch rear-projection monitor/receiver

Big and Bright: At 460 footlamberts, the picture of Hitachi's CU4601B is the brightest of any rear-projection monitor.

Hitachi's CU4601B 46-inch monitor/receiver lives up to its billing as the brightest set in that size. It is only 27 inches deep, so it should fit in most rooms, as long as the user can watch it from at least eight feet away. The optimum viewing distance is ten to 15 feet. It boasts ten watts per channel for its stereo front amplifiers, a matrix/hall/Dolby decoder and five-watts-per-channel rear amplifiers, but the user must supply the rear speakers.

Its horizontal resolution is rated at 825 lines. It sports one video/S-video input with jacks on both the front and the rear, so it accommodates high-resolution picture sources. Two additional video inputs on the rear panel, and switching from the set or the remote, make it a fitting centerpiece for an audio/video system. The multipage remote controls the TV set, a VCR, a cable box and one additional device.

Description. The CU4601B looks almost squat because the picture size is large relative to the cabinet and the height of the pedestal. Below the bottom bezel is a shiny strip with a power button and indicators for power, stereo and SAP. Lower down sits the speaker grille, above a skirt covering the casters.

To the left of the power switch is a compartment with duplicate S-video, video and stereo audio jacks for input 1, a button to call up convergence crosshairs and four rotary controls for horizontal and vertical adjustment of the red and blue images. On a black background are additional rotary controls for vertical sync and input balance. An adjustment tool for the rotary controls is stored in a hole further right.

The right end of the compartment holds buttons for video/S-video switching of input 1, antenna, menu, minus, plus, sound mode, picture mode, function, volume up and down, and channel up and down. The buttons are duplicated on the remote, except S-video, which is labeled AVX.

Hitachi CU4601B Projection Monitor/Receiver

DATA

Suggested Price: $3,000

Weight: 220 pounds

Dimensions: 48-1/2 x 42-1/2 x 27 (h/w/d)

Power Requirements: 120 VAC, 60 Hz

Power Consumption: 298 W max; 230 W av.

Screen Size: 46 inches

Speaker Size: 2 each—6-inch woofer and 3-inch tweeter

Type of Tuning: frequency synthesis

Method of Tuning: programmable scan on set; scan plus direct access on remote

Broadcast Tuning Range: 2 to 13, 14 to 69

Cable Tuning Range: 125 channels—2 to 13, 4A, A to I, A-5 to A-1, J to W, W+1 to W+28, W+29 to W+84

Remote Control: IR wireless with indicators for ready and learn, a TV/VTR/CATV/user switch, 12 multifunction buttons, and buttons for power, a 10-digit keypad, 100/enter, channel up and down, volume up and down, mute, last channel, AVX and recall

Video/Stereo Audio Inputs: 3, with duplicate of input 1 on front panel

S-Video Input: 1, with duplicate on front panel

Video/Stereo Audio Output: 1, selected input, fixed audio level

Auxiliary Stereo Audio Output: 1, variable level

External Speaker Connectors: for rear channel only, built-in surround decoder

Internal Audio Amplifier Power: front—10 watts per channel; rear—5 watts per channel

Absent Features: tuner output, headphone jack

Accessories: remote control with batteries, antenna transformer

RESULTS

Horizontal Resolution: rated—825 lines; verified to 700 lines

Snowiness; Luminance S/N: 55.2 dB

Chroma AM S/N: 63.1 dB

Chroma PM S/N: 61.7 dB

Accuracy of Colors: very good/good

Audio Frequency Response: fixed line—20 Hz-20 kHz, +0.1/-1.1 dB; variable line—20 Hz-20 kHz, +0.03/-2.7 dB; front speaker terminals—20 Hz-15 kHz, -3 dB; rear speaker terminals—20 Hz-12.5 kHz, +0/-2.6 dB

Audio S/N: 67.3 dB

Total Harmonic Distortion: fixed and variable—0.6%; speaker—1.1%

RATINGS

Picture Quality: very good

Audio Quality: good

Operational Ease: good

Overall Performance: very good

The rear jack panel has F-connectors for VHF/UHF, plus output and input for a cable converter. A depression holds a single S-video connector for input 1 and rows of RCA-type pin jacks, each with video and stereo audio, for inputs 1, 2 and 3 plus output. There is also a variable-level stereo audio output. Spring-loaded clips for rear-channel speakers sit near the bottom. At the bottom is the power cord.

The remote control comes programmed for most VCRs and cable boxes—you just have to press one button to tell it what brand you have. There is also one user-programmed page that may be programmed for an additional device. Up front are the power button, ready and learn indicators, plus 12 buttons with functions that change as a user switches between devices. Some multifunction buttons are labeled.

Nearer the user sit a ten-digit keypad and buttons for channel up and down, volume up and down, mute, 100/enter, last channel recall, AVX source switching and display recall. On the back is the battery compartment and a slide switch with positions for learn, use, and use with confirming beep.

Operation. Using the CU4601B is straightforward—just push the appropriate button for most operations. However, a menu system controls picture and sound. The system requires many pushes for each adjustment, making tweaking tedious.

The picture mode menu offers options for picture, color, tint, black level, sharpness, auto color, dynamic noise reduction, notch filter, reset, preference and preference set. The sound mode menu lets a user adjust balance, bass, treble, rear volume, main/SAP audio, auto stereo/mono, matrix/hall/Dolby/off surround, speakers off, reset, preference and preference set.

The main menu button controls setup functions like air/cable tuning, auto program, station (call letters) memory, channel memory add erase, date/time set, program list, off (sleep) timer, all/program/easy scan and child lock. Easy scan lets a user store up to four favorite channels.

One notable nuisance is that convergence must be adjusted at the set instead of from the remote. Working at arm's length, it is sometimes difficult to judge how the picture looks at normal viewing distance, so unless you have a helper, you'll have to move back and forth a lot. Unless you're very finicky, though, it does not require frequent adjustment. Operational ease is good.

Performance. The horizontal resolution of the CU4601B is rated at 825 lines and verified to more than 700 lines, with a luminance signal-to-noise ratio of 55.2 decibels. On a full red field the chroma AM S/N is 63.1 dB, and the chroma PM S/N is 61.7 dB. Accuracy of colors is good to very good, but whites have a more yellow tinge than some competing TV sets. Rated at 460 foot-lamberts, this is the brightest rear-projection set we've ever measured. As with all display devices, we strongly recommend you see a demonstration of all the sets you're considering because color preference is a matter of personal taste. Picture quality is very good.

The audio frequency response at the fixed line output is 20 hertz to 20 kilohertz, +0.1/-1.1 dB. At the variable-level line output, it is 20 Hz to 20 kHz, +0.03/-2.7 dB. At the speaker terminals, it is 20 Hz to 15 kHz, -3 dB. At the rear-channel speaker connectors, it is 20 Hz to 12.5 kHz, +0/-2.6 dB.

The audio S/N is 67.3 dB and the total harmonic distortion is 0.6 percent at the fixed- and variable-level outputs, and 1.1 percent at the speaker terminals. Audio quality is good.

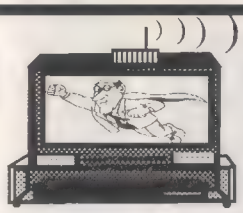
Conclusion. The Hitachi CU4601B is the brightest rear-projection monitor we've seen. It can be easily viewed even in a brightly lit room. Picture quality is very good and both audio quality and operational ease are good, so overall performance is very good. At a suggested price of $3,000 it is certainly competitive, but you must see the picture before you choose. With monitors, the measurements should support your choice, not determine it. ■

TECH TIP

Go natural

An easy way to get natural shots of shy people and children is to use a 90-degree or right-angle adapter, an inexpensive device available from several accessory manufacturers. It screws onto the front of a camcorder lens, and lets the camcorder shoot at a right angle to the direction in which it is pointed. You are the only one who will know you're shooting.

A. Bala
Rochester, New York



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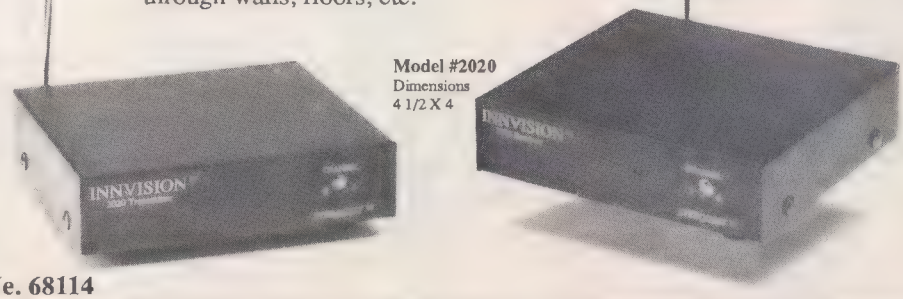

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EDITED BY BRIAN CLARK

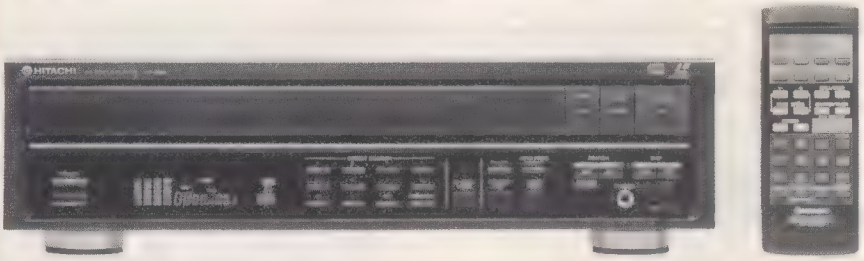
NEW PRODUCTS

RCA produces 35-inch direct-view TV

RCA's 35-inch ColorTrak 2000 stereo monitor/receiver features its largest ever direct-view picture tube. The set, model G3531CP, employs Invar shadow mask technology to maintain the tube's color purity at high temperatures. A color picture-in-picture feature permits alteration of the inset size, as well as zooming and panning. The channel guide gives still pictures from a dozen different channels, any of which can be zoomed in on. Other features include digital stereo signal processing, an on-screen graphic equalizer, Dolby surround sound capability, commercial skip and a 15-jack audio/video panel. A VideoLink universal remote control is included.

Price: $2,899.

For additional information, circle No. 150 on Reader Service Card.



Hitachi announces first combi player

Hitachi's first combination player, the VIP-RX6EX, is unusually adapted to the needs of audiocassette decks. An auto program feature and a compu program edit function make it easier to record from CDs in the player to an external audio tape deck. Auto program decides how many tracks will fit on each side of a tape. Compu program edit arranges CD tracks to fit the remaining time on the tape. The player uses an 8x oversampling digital filter, a 20-bit signal processing circuit and a one-bit digital-to-analog converter. The signal-to-noise ratio is rated at 48 dB by Hitachi, and horizontal resolution is 425 lines. Other features include direct program search, intro scan, variable-speed search, still and random play.

Price: $629.95.

For additional information, circle No. 151 on Reader Service Card.

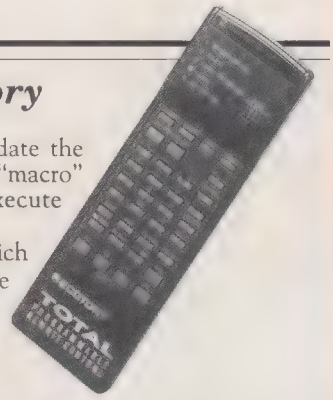
Azden combines headset with microphone

Azden's new DMH-80S Studio Pro combines a digital monitor stereo headset with a dynamic boom narration microphone. Both the headphones and microphone use 3.5mm stereo plugs. The microphone has an additional quarter-inch adapter plug.

Price: $79.95.

For additional information, circle No. 160 on Reader Service Card.

Recoton remote has a memory

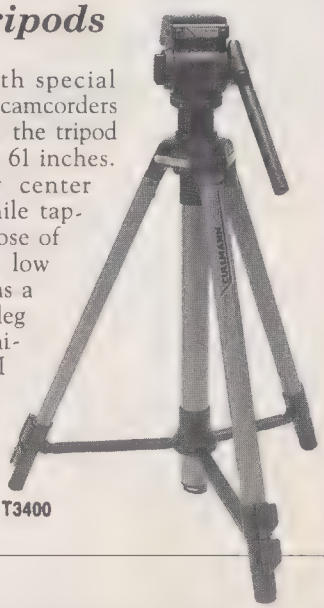


Recoton's Total programmable remote can consolidate the control functions of up to four infrared remotes. A "macro" feature can learn a series of ten commands, then execute them at the touch of one button. Four AAA alkaline batteries power the remote, which can temporarily retain its memory commands while the batteries are being changed.

Price: $49.99.

For additional information, circle No. 159 on Reader Service Card.

Cullman adds specialty tripods



T3400

Cullman is offering a quartet of new tripods with special capabilities. The T3100 is made for compact camcorders and weighs just over four pounds. When closed, the tripod is only 24 inches long; its maximum height is 61 inches. The T3200 has a 14-inch geared elevator center column that permits vertical movement while taping. The T3300's legs spread farther than those of most tripods to allow low-angle shooting—as low as one foot off ground level. The T3400 has a removable center column that holds four leg sections, allowing the tripod to become a unipod. Cullman tripods are available through GMI Photographic Inc., Farmingdale, New York.

Prices: T3100, $214.95; T3200, $219.95; T3300, $229.95; T3400, $249.95.

For additional information, circle no. 158 on Reader Service Card.

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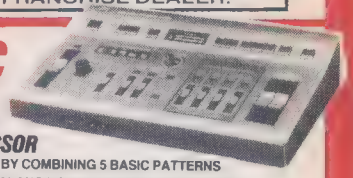

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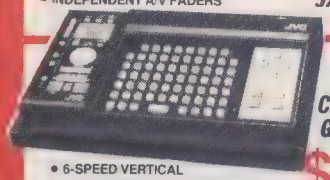

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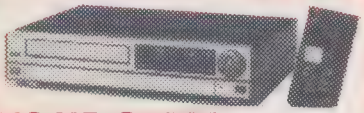

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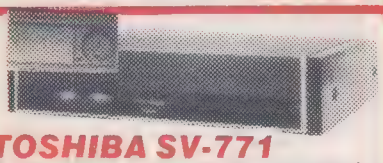

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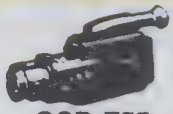

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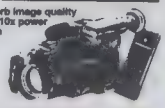

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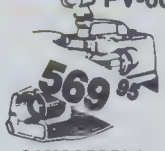

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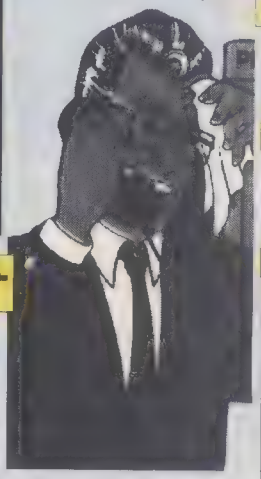

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EASING INTO SUPER SOUND

Design your home theater to pack a sonic wallop—audio experts share their secrets.

What becomes a movie legend most? The answer's easy: a darkened room, a big, bright picture—and super sound. And as more darkened rooms are designed for homes instead of malls, yesterday's modest TV dens are becoming boldly planned home theaters. New monitors deliver the visual impact, but what convinces many "wannabe" cineastes are today's powerful audio options.

Home audio components can actually outperform the boomboxlike sound chambers frequently found at multiplexes. Surround sound systems, flexible speaker placement, custom layouts and the like give movies a kind of magic realism that makes them more exciting—and more emotionally charged.

We usually look at home theaters from a visual point of view. This month, we're looking at how to make them sound terrific. And we're doing so by listening to a group of experts deeply involved with the design and installation of home theater sound systems. Our experts bombarded us with down-to-earth advice about room configuration, surround sound components, speaker placement, budget options, planning for growth and movies with dynamite audio tracks. (After all, once a great system's up and running, no can resist showing it off.) Where they disagree, such as on the question of a room's acoustical liveliness, we share both sides of the issue.

Whatever your plans for a home theater may be, you'll find in the following pages a range of thought-provoking ideas you can't afford to overlook.

SUPER•SOUND SPECIAL

John Owens:
"People often think a home theater has to be installed in a big room, but nothing could be further from the truth."

Set the stage by shaping an ideal room

The room itself is among the most important components of any home theater. Video buffs typically tinker with a room's lights and seats to heighten the impact of projection screens, yet frequently neglect the impact that room characteristics have on audio performance. To set the stage, we asked John Owens, sales and marketing director for the Shure Home Theater System, how to prepare a room for theater-quality sound.

"The first step is to think about the size of the room," says Owens. "People often think a home theater has to be installed in a big room, but nothing could be further from the truth. A large room may not even be desirable, for the simple reason that, as a rule of thumb, the cost of achieving a high level of acoustic performance doubles each time a room's volume doubles. Moreover, up to a certain point, the amplifier power you'll need quadruples as the size of a room doubles.

"If you have the option, don't use a square room. Go for one with rectangular dimensions. Ideally, look for a relationship of 1 to 1.6 to 2.5 among the height, the width and the length. For example, a room with an eight-foot ceiling would imply a width just under 13 feet and a length of 20 feet. ►

ILLUSTRATION: ELIOT BERGMAN

Tomlinson Holman: Front speakers "should be aimed at the ear height of the people seated in the main listening area."

"The point is to avoid a room in which the dimensions are multiples of each other, like one that's 8 by 16 by 24 feet," Owens explains. "Square rooms create sound waves that pile on top of each other. Some spots in the room will have too much bass; others will have virtually none. Rectangular proportions spread the waves out so they don't all peak in the same place.

"Another important concept, which not everyone embraces—though I believe they will in time—is that the room should be acoustically dead. A good surround sound system is excellent at creating every kind of sound you will want. You do not want reflections from structures in the room itself interfering with program material.

"If you can't acoustically deaden the whole room, then at least treat the front third. The materials don't have to be expensive. Carpeting, drapes and other fabrics will do most of the job, although I think acoustic absorption panels are going to become more popular.

"Avoid architectural features like picture windows and French doors, which are prone to rattles that can be set off by low frequencies. Pay attention to objects like track lights inside canisters. They can buzz just enough to sound like a distortion in the speaker system.

"Pick a room that's relatively isolated from the rest of the house. If you can't, reduce sound leakage by closing up baseboard gaps and other open spaces with weatherstripping or caulk."

Owens' last tip? "Don't put the theater next to the bedroom." **—Stan Pinkwas**

How to make the system suit the room

LucasFilm's Home THX Audio System is considered by many experts to be the creme-de-la-creme of three-dimensional audio for video, bringing movie theater surround sound to living rooms across America (well, affluent living rooms). But there's more to good surround than taking components out of boxes and hooking them up.

THX, like other serious surround sound systems, relies on proper setup and room acoustics to work its magic. But what does this entail and do its lessons apply to other home theater situations? To learn the answers, we spoke with Tomlinson Holman—LucasFilm's corporate technical director and all-around THX guru.

"There really aren't a lot of stringent acoustical requirements for the Home THX System," says Holman. "In fact, the acoustics should follow established practices, with one exception.

"As far as the room goes, it should be less than 6,000 cubic feet, and it should not be square. The front speakers should be arranged to the left, the right and the center of the screen. A screen larger than six feet should have the left and right speakers just off the edge of the screen. Smaller screens can have the speakers a bit further out.

"We recommend putting all three front speakers at the same height and under the screen. They should be aimed at the ear height of the people seated in the main listening area. The left and right speakers should be 'toed in' a bit.

"The surround speakers should be at the sides of the listening area, at least two feet above seated ear height. The front grilles of the speakers should point forward—toward the screen. Rear grilles (present in the Home THX System) should point toward the back of the room. The subwoofer—or subwoofers—can be placed anywhere in the room, although putting it closer to the front speakers makes the response more even."

Excessive reverberation in the room, says Holman, can cloud the dialogue and its positional accuracy. "Fortunately, typical home theaters don't have this problem because they're small relative to movie theaters and the reverb times are short. But short echoes can bounce between parallel walls, causing bright, zingy sounds we call 'slap echoes.'

"These can be eliminated by simple absorption or diffusion materials—drapes, fiberglass panels, bookcases, even unevenly placed furniture. Reflections from side walls can also create unnatural-sounding dialogue and a loss of localization, but these problems can be solved the same way.

"A completely dead room is going to cause problems of its own," Holman asserts. "One problem specific to THX systems is that upper side and back walls that are too absorptive reduce the diffusive characteristics of dipole surround

speakers. This starts to localize the speakers because they rely on room reflections to propagate the surround signal.

"But no one should have any problems if he follows two basic acoustic rules: Put absorptive or diffusive materials in the lower and frontal areas and diffusive or reflective materials in the upper and rear areas.

"One other problem that can affect any room's system is standing sound waves, which can either overemphasize or reduce lower frequency sounds. The solution is to move speakers and subwoofers around until the standing waves even out. Your ears will tell you when it's right." —**Bob Barlow**

Joe Manioli: "Full Dolby Pro-Logic is the only way to decode if you like to watch movies."

$1,000 Surround: reality or pipe dream?

Home theater audio doesn't have to gouge a trench in your finances. A good system can be assembled for modest amounts. How modest? We asked two high-end retailers in the Chicago area to take a budget-saving challenge: specify a great-sounding surround system for $1,000 or less. We received two very different responses.

Joe Manioli of the Hi-Fi Hutch in Villa Park, Illinois, says he has the perfect prescription for consumers in search of great surround for less than $1,000. "It's easy," Manioli asserts. "Pick up an Onkyo TXSV-50 audio/video receiver with Pro-Logic. It's priced at around $600, but can be bought for a lot less. Next, buy five Boston Acoustics HD5 speakers. They cost about $150 a pair. Now you have a system that not only sounds great, but offers full Dolby Pro-Logic, which is the only way to go if you like to watch movies."

Brad Alvez: "If you're bound by budget constraints, build the system in stages instead of compromising."

Down the road, notes Manioli, "you can always move up to better front stereo speakers, like those from Klipsch, which start at about $300 a pair. But the HD5s will be adequate for the rear and center channels permanently."

Budget-minded video lovers can save a little by using a pair of speakers from an existing stereo system for the rear channel. "And they don't have to be the greatest speakers in the world, either, because that rear channel is mostly for effects," adds Manioli. As for the notion of trying to save money by buying a lesser surround processor, Manioli contends this is a false economy.

"Don't get caught in the trap of confusing what some people call 'surround' with the real thing. As far as I'm concerned, Pro-Logic is the only way to decode movies. Fortunately, it's within the reach of most consumers—without spending an arm and a leg."

Anyone who thinks he can buy great surround sound for under $1,000 is fooling himself, as far as Brad Alvez is concerned. "The speakers alone would cost that much," says Alvez, of Columbia Audio/Video in Highland Park, Illinois. "And if you're talking about doing without a subwoofer and a center channel, you're not talking about true surround sound.

"If you're bound by budget constraints, you should build the system in stages, instead of compromising on quality. Start with a fairly good surround decoder, with a rear-channel amplifier built in. If you must, buy a surround receiver with built-in amps for front, rear and center channels. Add speakers as you go along. The down side to this approach is that the system is not going to sound as good as a one that uses a dedicated decoder—like systems from Fosgate, Lexicon and Shure—to process the surround."

Alvez allows that it's not impossible to have passable surround: "Start with a Yamaha RX-830 surround receiver, which has front- and rear-channel amplification. This costs about $600. Hook it up to a couple of pairs of Mirage M-260 speakers, for $260 a pair. Now you're just over $1,000 and you have decent sound."

However, Alvez prefers a five-channel system built around a Yamaha AVX-700, priced at $649. "It has front-, rear- and center-channel amps, and an output for a powered subwoofer. A real nice setup would use ADS 300-CC speakers up front (at $500 a pair) and in the rear, a single ADS 300-CC speaker for the center channel, and an M&K VX-4 100-watt powered subwoofer ($475). It's a good medium-priced system. Unfortunately, it's more than double the 'under-$1,000' budget." ▶

MANIOLI, ALVEZ: PAUL NATKIN

SUPER•SOUND SPECIAL

Alvez counsels against economizing by using existing gear. "Sure, anyone can use an old receiver or speakers from college, but remember: A system's only as good as its weakest link." He also warns against using the speakers built into monitor/receivers to deliver center channel information. "It's not going to work, because the sound coming out of these speakers is not a decoded center channel. It has all the signal information and will confuse the steering logic of a surround decoder. Besides, TV set speakers are just not up to par for center-channel sound, which contains very important information for dialogue and effective sound staging."

—Bob Barlow

Picking a decoder? Look out for leaks

Theodore Kalomirakis earned his wings in home theater by building his own ("Basement Bijou," June '89). Now he's installing lavish theaters in mansions of the rich—and marketing modular home theater kits that can be installed in three hours. He offered us advice on choosing a decoder, the heart of any surround system.

Kalomirakis judges a decoder chiefly by one characteristic: whether it leaks. "As long as it connects the dialogue firmly to the screen, and the dialogue doesn't leak to the rear channels, I'm happy," he says. "But few decoders leak any more because almost everything has Pro-Logic circuitry. One exception is the Shure decoder, which has circuitry of its own that is also effective. Leakage is only a problem with non-Pro-Logic decoders."

Kalomirakis dismisses extra modes, like hall simulation, as frivolous. "A Pro-Logic decoder should decode a movie soundtrack realistically," he explains. "Why would I want to hear the same sound as if it were coming from a cathedral?" He also dismisses adjustable delay. "I put in side speakers for every row of seats," he says. "The sound arrives at the same time for everyone, so I don't need to fool around with delay."

On the other hand, Kalomirakis considers level controls for each channel essential. "This is where the Pioneer decoder fails and the Shure does not. Level controls compensate for badly recorded soundtracks. For example, in *Indiana Jones and the Last Crusade*, the dialogue is drowning in the effects, so you need to bring the center channel up.

"On the remote control, however, I only need overall volume and surround volume controls," he says. "Before you watch a movie, you're going to set the channel level and mode adjustments at the decoder anyway."

Most home theater buyers can't afford cost-is-no-object systems like those Kalomirakis installs, but he feels they can achieve acceptable results with low-cost equipment. He says that as long as a decoder uses a Dolby Pro-Logic chip, the decoding will be accurate. "What you may not get in a $400 decoder are quietness and extra features."

He considers audio/video receivers a good compromise, and installs them in his modular system. But he offers a few words of caution: "When you use audio/video receivers with built-in decoders, you lose power. The problem is they usually have less wattage for the center channel, which carries about 80 percent of the audio information. The center channel should get the same power as the left and right front channels."

—Brent Butterworth

Theodore Kalomirakis: "As long as a decoder connects the dialogue firmly to the screen, I'm happy."

KALOMIRAKIS: BOB FORREST

Giving your system the power to grow

Vince Taylor: "The best way to plan for a system's growth if you're installing one room at first is to run wire to the likely satellite rooms."

The key to planning for future growth in a multiroom audio/video system lies in a component that is rarely seen or even considered: the wiring. At least, that's the way Vince Taylor sees it. Taylor is a custom installation expert with V. Frederick International, an audio/video systems firm based in Palm Desert, California.

"Wiring is the most important part of any system. In fact, building a home without installing audio/video wiring is like building it without line voltage. It doesn't make any sense. The best way to plan for a system's growth if you're just installing one room at first is to run wire to the likely satellite rooms. If you're building a house—even if you're not planning a system yet—the construction stage is the perfect time to put in wiring. Believe me, it pays off in the long run."

But there's wiring and then there's wiring, says Taylor. "Remember, the wires are what's taking the signal from those big expensive amps to those big expensive speakers. Yet, this is an area where people tend to skimp. There's a tendency to think that you can get away with using 18-gauge wire from room to room, but it just doesn't work. A good rule of thumb is to think of 14-gauge as the minimum for connecting satellite rooms to the main system. For connecting an amp to main speakers, use nothing less than 12-gauge, 259 strands minimum."

If you don't feel like worrying about all these numbers, make sure you choose an installer who understands the importance of proper wiring, says Taylor. "Choose carefully, because there are an awful lot of inexperienced installers out there. I call them trunk slammers."

As far as buying components with an eye toward the future, Taylor offers this advice: "In areas where the technology is still developing rapidly, buy something less expensive while you wait for the whole category to plateau. For instance, if you don't have the money to buy a top-of-the-line surround sound processor now, that's okay, because the technology is changing fast. Buy a deck that will do the job for now, and sit back and wait for the technology to improve."

Conversely, "in amplifiers, little really has changed since the transistor came along, and no major changes are on the

Sonic tonics: 10 films to test-drive surround sound at home

Temple of Doom

More than 2,000 movies recorded in Dolby Stereo have made it to video with their matrixed soundtracks intact. But not all will put the sonic equivalent of a tiger in your home surround system's tank. Some Dolby films are disappointingly monophonic, thanks to lazy sound mixes or botched transfers. To give your decoder a true multichannel workout, try fueling your VCR or laserdisc player with one of the high-octane films below. Each features an astonishingly intricate soundtrack guaranteed to send music, dialogue and sound effects swirling continually around the room—now right, now left, now straight past your head.

• *A Star Is Born* (1954, Warner). Despite distorted patches and occasional lapses into rechanneled mono, the Harold Arlen/Ira Gershwin score radiates lushness. Judy Garland's belted renditions of "The Man That Got Away" and "Born in a Trunk" seem to widen the whole soundstage through sheer lung power. Listen, too, for across-the-screen dialogue pans as the actors move around—a subtle enhancement that mixers rarely bother with today.

Blue Velvet

Glory

• *American Graffiti* (1973, MCA). As a cast of early-'60s high school characters discusses moving on to college, director George Lucas provides a Greek chorus in the surround track by filling it with poignant reminders of small-town teen-age life. Squealing

continued on page 86

horizon. Prices aren't going to change much either, so get a good amp now."

Similarly, Taylor notes that "advances in loudspeaker technology are incremental these days, so it makes sense to buy good speakers now. You don't want to be buying new ones every two or three years, so don't skimp—especially on front speakers." **—Bob Barlow**

Giving speakers extra dimension

As sales manager for Sonance, the company whose flush-mount wall speakers have become a fixture in decor-conscious home theaters, Dave Donald has learned much about the demands of theater sound. We asked him for tips on putting together a surround sound speaker system that can withstand the extreme dynamic range of movie sound without bankrupting the buyer.

Donald says the major difference between choosing home theater speakers and music speakers is that each channel of surround sound places its own demands on a speaker. "The most important thing to consider is that the front three speakers should be identical," Donald says. "If you use a different speaker for the center, you'll end up with strange timbral shifts when objects move across the soundstage."

Although many people use a small speaker for the center channel, Donald thinks they're losing impact. "The center channel is very important. Many think it's just for dialogue, but it actually carries all the sound that's supposed to be coming from the center of the screen."

Smaller speakers can work in the rear channels, Donald feels. "With Dolby Pro-Logic, rear-channel information is limited to a range of 100 Hertz to seven kilohertz, so there's less demand on the speakers. The rear speakers don't have to be the same as the front ones. As long as they have decent frequency response, they'll be fine. You can get away with 30- to 60-watt speakers in the rear, but front- and center-channel speakers should handle at least 100 watts, because these channels have much more dynamic range."

For most rooms, Donald considers the typical five-speaker surround sound setup adequate, but he says more sound can't hurt. "Side speakers help, because rear sounds shouldn't come from a specific spot. But Dolby Pro-Logic does not separately decode side channels, so the need for side speakers depends on personal taste and the size of the room."

'Front & center channels should have much more dynamic range.'

Once a basic system has been assembled, Donald strongly recommends one more speaker. "Without a subwoofer, you're missing a lot of the home theater experience. In movies, sounds like explosions and engine noises are as low as 16 Hz. Very few conventional speakers go this low. Even though they may be rated at 20 Hz, the level you're getting at such low frequencies is very small. If you're going to spend the money for a home theater, you're crazy not to include a subwoofer."

—Brent Butterworth

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C·U·S·T·O·M INSTALLATION OF THE MONTH

BY STAN PINKWAS

ONE FROM THE HEARTH

Like an electronic fireplace, a family theater warms a home's hearts and minds.

In the days before central heating, homes built without hearths could hardly be called complete. These days, the same can be said for electronic hearths, at least among video buffs. Increasingly, homeowners are looking at audio/video systems with the same philosophy usually applied to such necessities as plumbing and electrical systems: build it in while the house is being planned.

As a result, a few builders and system installers are designing homes with family theaters already in place. One recent example is at the Deer Creek Country Club near Jacksonville, Florida, where the nine-room model home for a group of new residences includes a fully functioning home theater.

The elegant system consists of a 45-inch projection TV set, a bank of audio and video components, a transmission system to service other areas of the house and remote keypads to access the audio. Doug Mann, vice president of Behrens Audio Lab and a member of the Custom Electronic Design & Installation Association (see box), created the system for builder Ron Coppenbarger.

Behrens was asked to design the theater as construction plans were nearing completion. Working with a set of blueprints by the Orlando architectural firm of Evans & Company, Mann started by dividing the space into three entertainment zones: the family room, a suite comprising the master bedroom and bath, and the living room, which includes an adjoining sheltered porch, or veranda.

The system's nerve center went into the family room, at a right angle to a large, marble-clad fireplace. The theater had originally been intended for the far end of the room. However, Mann pointed out that large windows in that area would interfere with installation.

KEVIN KIERNAN/JACKSONVILLE

Zoned for A/V: System designer Doug Mann in the family room (left) of a home he wired for three separate entertainment areas, one of which includes a sheltered porch (above) with speakers built into the ceiling. Wall-mounted Audioaccess keypads control the action.

Mann suggested installing the system along the side of the room, and moving the exterior wall in that area outward 2.5 feet to create a nook that would allow adequate space for the TV set and the other components. Since the plans were still being adjusted, this was easily accomplished.

The basic layout in place, Mann wired the rooms with speaker cable and 20-conductor cable to accommodate the remote controls. He also designed a tiered cabinet to house and display the system unobtrusively. The white cabinet, built by Coppenbarger's cabinet maker, holds the Pioneer Pro 72 TV set, four of the six speakers in the surround sound system and a rack of components. Its video elements include JVC's HRD 860U hi-fi VCR and Pioneer's CLD-1080 laserdisc player.

The audio components, primarily by Denon, include the company's TU550 tuner, DCM444 multi-CD player, DRR680 audiocassette deck and a quintet of POA800 amplifiers. Two of the amps serve speakers in the other rooms. A CP2 Lexicon surround sound processor feeds its signals to KEF surround speakers and a Velodyne subwoofer.

The rear-channel speakers are in the ceiling near the wall, just behind the listening area. Since the ceiling is vaulted, it slopes in at an angle that points the speakers directly at the seating area.

AUDIO AS YOU LIKE IT

Mann chose Audioaccess components to distribute the audio signals in a way that lets users enjoy a different source in each of the three zones. The video signal is not distributed, but easily could be, says Mann. Each zone includes one or more of Audioaccess' KP1 keypads. By communicating through a central processor, each keypad can control

CEDIA

The Custom Electronic Design & Installation Association is a nationwide non-profit trade organization made up of companies that specialize in installing electronic entertainment, automation, security and communication systems in the home. CEDIA may be contacted by telephoning 1-800-CEDIA30 or by writing: CEDIA, 10400 Roberts Road, Palos Hills, IL 60465.

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any activity in any zone.

The living room zone has two KEF CR200F speakers mounted flush in the ceiling. A second pair is similarly mounted in the adjoining veranda. Since the veranda is sheltered, the speakers are shielded from the weather.

The master bedroom and bath also have separate sets of in-wall speakers. However, while each pair of speakers in the living room/porch zone only has separate volume controls, the bed/bath speakers can operate independently of each other. Mann used KEF's CR160 speakers in the bath because their round grilles better complement the room's recessed lights.

Since the system was created as a model for homes in a new development, home buyers can elect to go with the system as it was designed, simplify it to hold down the approximately $20,000 cost or add video distribution capabilities. The prewiring makes any number of options relatively easy.

Ironically, Mann says, several people have seen the house and bought the A/V system instead, or one similarly configured. "Model homes are places people shop for ideas," he says. "They're looking for ways to improve their current home, or for features to put into a dream house, even if they're not ready to start building." ■

TECH TIP

Calling all tipsters

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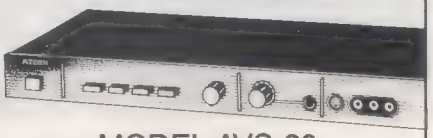

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HOME-EDITING BREAKTHROUGH

BY BRENT BUTTERWORTH

THE JOY OF TOASTING

A dazzling new Amiga board brings video editing into the '90s

NewTek's Video Toaster replaces millions of dollars worth of video production equipment, outperforms $100,000 digital video effects units, lets anyone produce network-quality programs, doesn't work and will never be shipped. At least that's what we heard after NewTek began demonstrating the Toaster last year. But you can expect a flurry of rumors when a small company from Topeka, Kansas, claims it can combine a video switcher with more than 100 digital effects, a character generator, 3-D rendering and animation, a video paintbox and a luminance keyer in one $1,600 video production device.

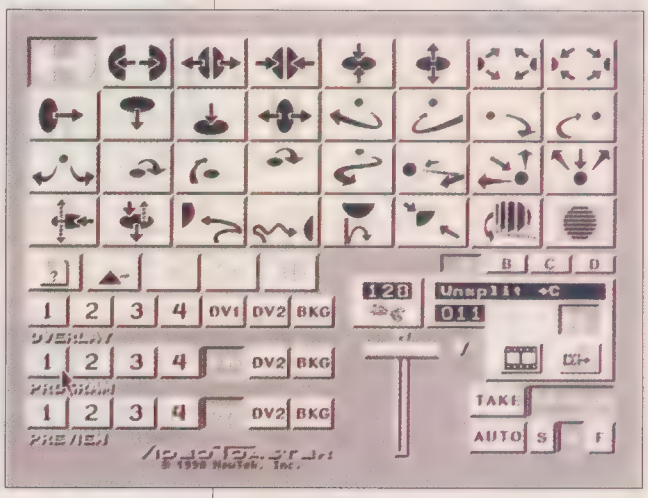
The rumors about the Toaster's availability are definitely false—NewTek has been shipping Toasters for months. The questions about its performance remain, though, so we decided to put one through the paces. And shortly after we began working with the Toaster, we began experiencing some of our most joyous video moments. We created the slickest graphics and titles yet to emerge from an editing suite we've been assembling in our office, and enjoyed switching and effects capabilities we never thought we'd achieve with such relatively inexpensive equipment.

The Toaster is a board that fits into the video slot of a Commodore Amiga 2500 computer, or an Amiga 2000 with an accelerator and a hard drive. This board is a separate computer that digitizes incoming video, provides NTSC output and performs most of the Toaster's tricks. The board's six BNC connectors (four inputs, two outputs) emerge from a slot in the rear of the Amiga. The Toaster's software fills eight floppy disks, and includes programs for graphics and manipulation of digital video. The Toaster comes packed with three BNC-to-RCA adapters, and an inch-thick illustrated manual.

Amigas require at least five megabytes of RAM to run the Toaster; expect to pay about $2,500 for the computer and the extra memory. We went a step further, using an Amiga 2000 with the A3033 expander kit from Great Valley Products in King of Prussia, Pennsylvania. The kit runs about $1,700, and includes a 33-megahertz accelerator (a step up from the 2500's 16-mHz accelerator) and four megabytes of RAM. As NewTek recommends, we expanded the A3033 to eight Mb RAM. This configuration is ideal for the Toaster, as it doubles the Amiga's speed and offers loads of memory.

The Toaster installs easily in the Amiga—just remove the top and pop the board into the video slot. Be careful when replacing the Amiga's top, though, because there's a fragile copper heat sink along the Toaster's side. Copying the Toaster's software onto the Amiga's hard drive is virtually foolproof. Insert the first disk, click a couple of icons, and the program tells you when to insert the other disks. Turn off the computer and restart it, and the Toaster should boot up automatically in about one minute.

Now it's time to wrestle with the Toaster's toughest problem: choosing appropriate video sources to use with it. Unless the Toaster receives an extremely stable signal at its inputs, it fills its outputs with digital artifacts and bits



Ready To Cook: The Video Toaster (left), its main screen (right), manual, software and BNC-to-RCA adapters (below).

of other images. The Toaster works with video cameras and laserdisc players; signals from VCRs (and camcorders in playback mode) must be run through a full-frame time-base corrector (TBC), which converts a VCR's unstable video into a nearly perfect signal.

The ideal mate for the Toaster is Sony's $2,700 CCD-V5000 Hi8 camcorder, which has a built-in TBC. In addition, NewTek recommends Hitachi's professional VL-S100 VCR, a $4,000 Super VHS portable VCR that has a TBC. VCRs with partial-frame TBCs, such as Philips' VR6995 and Panasonic's PV-4990, won't work.

With a suitable video source, you'll be able to grab frames from video and mix incoming video with graphics and text. However, most Toaster buyers will want to use its switcher to perform flips, fly-aways, dissolves and wipes between two video sources. To perform these tricks, the video sources must be synchronous, or else horizontal and vertical black bars show up in the monitors.

The least expensive way to do this is to use a video camera such as JVC's $900 TK-880U, which accepts external synchronization. We set up a two-camera shoot by plugging the output of a Canon A1 Digital Hi8 camcorder (used in camera mode) into both input 1 of the Toaster and the sync input of the TK-880U, and by connecting the TK-880U's output to Toaster input 2.

Wedding videographers could use this setup to switch between a wide shot from the back of a church and close-ups of the ceremony. Of course, they would have to haul the Toaster along on the shoot.

Another method is to use a TBC. We tried the Model 50, a $2,995 unit from Prime Image in Saratoga, California. The Model 50 worked especially well with the Toaster because it not only cleans up VCR signals, it syncs them to another video source. We ran the A1 Digital's signal into Toaster input 1 and the sync input of the Model 50, and the output of the Model 50 to Toaster input 2, then connected a Toshiba SV-F990 S-VHS VCR to the Model 50's input. We were then able to switch between the camcorder and the VCR.

The Toaster can be used with two monitors, but is easier to use with three. One monitor displays the toaster's user interface screens, one displays the preview output and one shows the program output, which can be used for recording.

The main screen of the Toaster looks like the control panel of a broadcast video switcher. And indeed it is—the Toaster performs 120 scene transition effects, which use digital processing to pixelize the picture, bounce images around the screen, roll them off, draw them away like curtains—you get the idea. All the effects look just as good as those on network news programs. It also has SMPTE color bars, nifty digital trail effects and a mode that simulates the transporter effect on *Star Trek*.

The top of the screen displays graphic representations of 32 effects. Three more effects banks may also be called up. Underneath sit buttons for Preferences (which sets one of nine background colors and other

LES MORSILLO

TOASTING

parameters), Chroma FX, Toaster Paint, the character generator and LightWave, a 3-D rendering and animation program.

The lower left corner of the screen displays the switcher itself, with rows of buttons to control the program output, the preview output and the overlay for the luminance keyer. Each row contains buttons for sources 1 through 4, frame buffers 1 and 2 (which hold text, graphics or still frames) and background.

Operating the switcher is simple. Once the effect and video sources are selected, just click on the T-bar and drag the mouse down. The switcher exchanges what's in program for what's in preview, using the selected scene transition. Clicking the "auto" button executes the transition at one of three speeds. All switcher functions can also be controlled from the keyboard.

We were tremendously impressed with the Toaster's image quality, but decided to get a second opinion. Technical editor Lancelot Braithwaite ran some numbers on the Toaster. He came up with a horizontal resolution of at least 625 lines, an unweighted luminance signal-to-noise ratio of 62.2 decibels, a weighted luminance S/N of 66 dB, a chroma AM S/N of 72.8 dB and a chroma PM S/N of 50.1 dB—all outstanding measurements.

The luminance keyer superimposes an overlay source on the program source, which is similar to the way chroma keyers put computer-generated maps behind TV weathermen. It discards the lightest and darkest parts of the overlay video and substitutes the program video. It also superimposes graphics on video if the graphics have black or white backgrounds.

This effect works best in carefully controlled lighting conditions, with a brightly lit wall behind the subject. Otherwise, parts of the scene underneath leak through the brightest parts of the subject's face and clothing.

The lower right corner of the main screen displays the frame store controls. A user can store a frame from any video source to use as a still frame or as clip art for the paint program. Because the Toaster is a 24-bit board capable of reproducing more than 16 million colors in high resolution, its frame store is cleaner than that of a conventional Amiga dig-

Keyed Up: The Toaster's luminance keyer superimposes one image onto the lightest or darkest parts of another. The subject at left was shot with the sun at her back, providing a bright background which the Toaster replaced with the computer graphic behind her.

Texture a la Toaster: With the Toaster's 3-D rendering program, a user can give objects a worn, grimy look, reflective chrome surfaces, surface ripples and other realistic textures.

Just Popped Out: These scenes were produced with Chroma FX (left), the switcher's digital trails effect (below left) and the character generator (below).

BRENT BUTTERWORTH/MITSUBISHI VIDEO PRINTER

itizer, which produces 4,096 colors in low resolution and 16 in high resolution.

TOASTER TOOLS

With the amazing capabilities of the Toaster switcher, it's easy to ignore the other programs included. Any can be accessed from the main screen by clicking on the appropriate icon.

First from the left is Chroma FX, which performs color filtration and a variety of effects keyed to the luminance values of an incoming video. NewTek includes 32 preset effects. Some tint the picture, some change light or dark areas of the picture to other colors, and some produce color stripes. A T-bar on the Chroma FX screen varies the effects.

A user can also program custom effects, but the concept behind Chroma FX won't be familiar to many. Apparently, even NewTek's technical support staffers are just figuring out how to use it. It's a powerful program, and the preset effects are great. Learning to create your own effects will require many hours of experimentation, though.

The Toaster Paint feature alone may be worth the price of the product. Anyone who has used graphics software should feel at home with Toaster Paint. Objects with varying levels of transparency can be created, cut, reshaped and pasted, images from the frame store can be added and manipulated, and parts of a picture may be colorized or blurred—all in any of more than 16 million colors.

Toaster Paint generates text using standard Amiga fonts. Using Toaster Paint, a picture of a bride and groom can be cut out and pasted onto the top of a picture of a wedding cake, or into an opening screen filled with flowers and hearts that almost look painted.

After an hour of practice, we were able to create images that rival those of professional video paintboxes, with little of the flicker or rough edges that plague stock Amigas. Toaster Paint convincingly shows that 24-bit graphics are the way to go in multimedia.

The Toaster's character generator (CG) produces text that looks like it came from a Chyron broadcast CG. It offers ten fonts with shadows, outlining, scrolling and crawling. It also converts Amiga fonts for its own use. Text may be keyed over incoming video or saved as a frame store. Unlike many CGs, it only takes about 20 minutes to learn.

LightWave, the Toaster's 3-D modeling and animation program, creates images with adjustable lighting, camera angles and such texturing options as

continued on page 84

Toaster Magic

In a nutshell, here's what a home videographer can do with the Video Toaster:

- Switch between up to four synchronized, time-base corrected video sources, using digital effects similar to those on TV shows.
- Key one video image over another, provided the top image is shot under certain lighting conditions.
- Digitize scenes from a video camera or a time-base corrected VCR.
- Access preset and user-designed digital effects.
- Create network-quality titles and realistic two- and three-dimensional graphics. —BB

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BY BRENT BUTTERWORTH

VIDEO VANITIES

Installer to stars puts Hitachi on the highways—Hollywood style

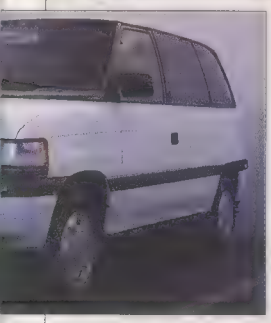
In an age when leisure hours are increasingly eroded by commuting times stretched over two hours or more a day, it makes sense for videophiles to take their hobby on the road. Vehicular video is shifting into high gear, thanks in large part to Hitachi's $2,590 car video system, which consists of the tiny VP-F1 hi-fi VHS VCR, the MCM-5 five-inch LCD monitor and a unified infrared remote control.

Fittingly, the trend centers in Los Angeles, maiden city of the movies and capital of the clogged freeway. Setting the pace is Electronic Entertainment—car sound specialist to such stars as Michael Jackson, Barbra Streisand and M.C. Hammer—and creator of the systems shown here. The vans on these pages mate the Hitachi system with Linear Power amplifiers that pump out hundreds of watts of theater-quality sound.

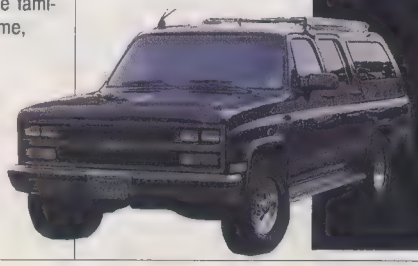
Don't expect a rash of video-related accidents, though. Most states prohibit positioning a video monitor where a driver can see it. But Hollywood's high rollers have a simple solution to the problem—they hire chauffeurs. ■

Movies in Motion: The Range Rover (below) contains a Hitachi monitor, VCR and Linear Power amp (above) mounted on a console between the front seats. Electronic Entertainment tuned the Rover's sound system using a method normally applied to studios and theaters. A technician smoothed the sound inside the car with a parametric equalizer, then used those settings to create a custom, fixed equalizer that compensates for the van's acoustics.

Muscle Car:
This La Forza (left), an Italian import, has its monitor mounted on the front panel, a position that's legal because the screen points away from the driver. With 500 watts of power, the La Forza can hold its own with L.A.'s loudest.



Games To Go:
The Mazda MPV (above), owned by *Mr. Belvedere* producer Jeff Stein, includes a Nintendo game system and a Hitachi monitor mounted along the van's interior side wall. Stein and his son often play videogames while a third person drives.



Highway Harmony:
To pacify his two kids during trips to the family's weekend home, the owner of this Chevrolet Suburban (right) had it outfitted with separate, headphone-equipped video systems for each child.

Pumpkin the Leprechaun

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TAPES & DISCS

NEW RELEASES

FEATURE FILMS

Wild at Heart

1990. Nicolas Cage, Laura Dern, Willem Dafoe, Diane Ladd; wr./dir. David Lynch. Hi-fi stereo surround, cc. (R) 125 min. $89.98. Media.

David Lynch has turned the youth-exploitation movie into an apocalyptic vision in *Wild at Heart*. Sailor Ripley (Nicolas Cage) and Lula Fortune (Laura Dern) hit the road in a T-bird convertible, stopping only to dance and make fiery love, while the world goes nuts around them. What Sailor and Lula seek is a place where they can live to be grown-ups and still have fun.

Everyone else is out to stop them, starting with Lula's crazy mom (Diane Ladd, Dern's real-life mother), and finishing with Bobby Peru, at once the slimiest and most charming denizen of Big Tuna, Texas. (His verbal rape of Lula is as brutal as the physical act would have been.) The supporting characters are crazy or corrupt; the good ones are horribly murdered. Lynch turns up the heat in the first shot and keeps it there, giving respite only when Sailor and Lula are alone together. The tenderness of their dialogue scenes belies their youthful ribaldry.

At first glance, Lynch seems to have made up the picture as he went along, with the sex, violence, and weird and comic incidents and characters merging into an unique and intense lyricism. Repeat viewings reveal a formal design in which the elements of Lynch's American mindscape play against each other to maximum effect. Cage and Dern emote with wild and unashamed abandon; Willem Dafoe, as Bobby, makes the screen smolder.

On the debit side, Ladd is too much even for *this* picture, and the *Wizard of Oz* references don't work. The cropping of the wide-screen image also hurts, with some shots actually squeezed to make them fit. Lynch works his magic anyway. Not for the timid, *Wild at Heart* remains an example of how a film can take us away—as long as it's in the hands of people who aren't afraid to fly with it.

—Sol Louis Siegel

Rockin' Good News: Nicolas Cage and Laura Dern turn up the heat in David Lynch's *Wild at Heart*.

The Freshman

1990. Marlon Brando, Matthew Broderick, Penelope Ann Miller; wr./dir. Andrew Bergman. Hi-fi stereo surround, cc. (PG) 102 min. $92.95. RCA/Columbia.

This light comedy will one day serve mainly as a giant asterisk in the world of movies, a feature-length in-joke for film buffs. Matthew Broderick stars as a college freshman who, within minutes of arriving in New York City to begin his first semester as an NYU film student, has all his belongings stolen by a street hustler (Bruno Kirby). Broderick's attempts to get his stuff back lead him deeper and deeper into Kirby's world, and eventually to Kirby's boss, an elderly Sicilian gentleman with puffy cheeks and a raspy voice who, although Kirby swears he's just a "local businessman," appears to wield great authority. As a matter of fact, he looks remarkably like...could it be? Nah, it couldn't be.

It is. Marlon Brando, in a performance that should qualify him for the good-sport-of-the-year Oscar—a wickedly funny riff on his famed role in *The Godfather*—breezily steals the picture as Carmine Sabitini, a Brooklyn "importer" with a somewhat elaborate plan for Broderick's future. That plan involves

his own seemingly ditzy daughter, a komodo dragon (an enormous tropical lizard), Broderick's creepy stepdad, a pair of goofy government agents and a mysterious society that gathers occasionally for a dastardly purpose.

But nobody in this movie seems to try very hard. Broderick makes good use of his patented slack-jawed look of bewilderment; Kirby is fine playing the same sort of character he always seems to play. And, of course, Brando didn't have to dig too deep to come up with *his* characterization. But film buffs will delight in the many subtle gags, as well as a few less-than-gentle jabs at film school inanities. **—Chris Cornell**

Leapin' Lizards: Matthew Broderick (right) has trouble with a komodo dragon in *The Freshman.*

Flatliners

1990. Kiefer Sutherland, Julia Roberts; dir. Joel Schumacher. Hi-fi stereo surround, cc. (R) 114 min. RCA/Columbia.

Life's greatest mystery may be death, but don't expect *Flatliners* to provide easy answers for the afterlife. The film's group of wayward medical students sees death as the ultimate yuppie tool for fame and power, stopping their hearts to learn God's secrets, then getting jump-started back to existence before it's too late.

Visiting these unholy experiments is like entering an emergency room on LSD—director Joel Schumacher creates an incredibly tense and visually dazzling atmosphere for the clinical proceedings. Every plunge into death becomes increasingly hair-raising, the camera whirling about sweaty, shouting faces. This frenetic activity is balanced by the test subjects' hallucinogenic journeys as they glide over mountains, are caressed by beautiful women or reach back to the womb. Using every trick from high-definition video to Super-8 film, Schumacher puts us in a completely altered state where anything is possible.

No matter how amazing or scary *Flatliners* becomes, it wins us over with its emotional power. Schumacher (*The Lost Boys*) once again gets terrific ensemble performances from his hot young actors, especially Kiefer Sutherland as the all-too-sane team leader. It doesn't take long before the characters realize there are things man wasn't meant to know, yet *Flatliners* keeps us wanting to take the voyage, no matter how perilous it becomes. **—Daniel Schweiger**

The Witches

1990. Anjelica Huston, Mai Zetterling, Jasen Fisher; dir. Nicolas Roeg. Hi-fi stereo surround, cc. (PG) 92 min. $92.95. LD $24.98. Warner.

In the opening scenes of *The Witches*, director Nicolas Roeg creates an air of dark, creepy menace as a wise, cigar-smoking grandmother (Mai Zetterling) tries to teach her grandson Luke (Jasen Fisher) how to deal with child-hating witches. The tone changes considerably when woman and child go on a seaside vacation and stumble upon a convention of the hags. Luke then has to try to stop them from changing all the children of England into mice, which isn't so easy after he's been turned into one himself. The film becomes a benign, Americanized sort of fantasy, but Roeg charges the Roald Dahl story with enough dark, subversive wit to keep it from turning sappy.

This was the last movie Muppet master Jim Henson worked on (he was executive producer); some of the make-up and special effects are overdone, but the mouse Luke is an adorable creation. The action is amusing, and the casting—especially Anjelica Huston, who has a grand time as the Grand High Witch—is dead on target. A good deal of fun for both children and grown-ups. **—SLS**

Black Magic Woman: In *The Witches*, Anjelica Huston tries to turn England's children into mice.

Darkman

1990. Liam Neeson, Frances McDormand, Larry Drake; dir. Sam Raimi. Hi-fi stereo surround, cc. (R) 95 min. priced for rental. MCA/Universal.

Darkman is part *Batman*, part *Phantom of the Opera*, part *Terminator*—and damned if director Sam Raimi could make up his mind what he wanted. Liam Neeson is about to perfect artificial skin when a gang of thugs barges in on unrelated business and blows up his lab, with him in it. Disfigured, he uses his invention to disguise himself and get even.

In his first big-studio movie, Raimi manages some nifty visual effects. The picture works best in its action scenes, which are often ferociously funny. Frances McDormand is a noble and endearing love interest, and Larry Drake is a memorably nasty villain. But the picture keeps shifting between drama, violent comedy and hys-

Behind the Mask: Liam Neeson is *Darkman.*

terical emoting, sometimes in mid-scene. The theatrics defeat Neeson's efforts to create a human, resonant character, and Danny Elfman's score, which swells up at the wrong times, only makes matters worse.

Perhaps the inevitable sequel will give us a clearer portrayal of a potentially interesting character. The present movie will satisfy action fans, but may frustrate viewers hoping for more. **—SLS**

Navy SEALS

1990. Charlie Sheen, Michael Biehn; dir. Lewis Teague. Hi-fi stereo, cc. (R) 113 min. $94.98. Orion.

Navy SEALS is a well-oiled muscle of a movie, an unabashedly macho, jingoistic, ultra-violent action-adventure outing—not that this is necessarily a bad thing. There are thousands of "American good guys against the Arab bad guys" movies out there, but most are low-budget affairs, with few names and cheesy production values. This one, at least, is "A-level" product.

Michael Biehn (*The Abyss, The Terminator*) is the leader of an elite group of commandos which, while routinely rescuing hostages from Middle-Eastern terrorists, discovers that the bad guys have somehow acquired a cache of Stinger missiles. The movie mostly involves numerous attempts by Biehn's group—which includes the requisite action-loving loose cannon (a hammy performance by Charlie Sheen)—to retrieve them. If you like this sort of movie, you'll get exactly what you expect.

Sensitive types, however, are advised to steer clear: Although dozens of swarthy bad guys are wiped out without a second thought, the whole movie comes to an abrupt halt—for a good 20 minutes—when one of the good guys is killed. **—CC**

State of Grace

1990. Sean Penn, Gary Oldman, Robin Wright; dir. Phil Joanou. Hi-fi stereo surround, cc. (R) 144 min. $94.98. Orion.

The somber, violent *State of Grace* offers a harrowing alternative to the usual Hollywood hit parade of Italian gangsters. Set in the Irish bars and tenements of Manhattan's Hell's Kitchen, this grim saga depicts an insular jungle ruled by brute force, where the mob's crude reign seems light-years from the more "civilized" modern world surrounding it. The return of Terry Noonan (Sean Penn) threatens to upset the primal power structure, however. A son of the Kitchen's mean streets, he's back in the old neighborhood after a long absence, ostensibly to re-establish contact with best buddy Jackie Flannery (Gary Oldman) and get a job with Jackie's brother Frankie (Ed Harris), king of the local thugs. Actually, Terry's an undercover cop out to bust Frankie's gang, although his ambivalence about the job only compounds the ensuing death and destruction.

In less skillful hands, this might be little more than turgid B-movie melodrama. Penn generates his usual edgy intensity as the tortured cop, though the script allows Terry only one dimension. Harris exhibits creepy, murderous resolve, and Robin Wright tries gamely in the underwritten role of Terry's once and future lover. But Gary Oldman steals the show as a wired, reckless hood bound for a bitter end. A vicious, impulsive psycho willing to do anything for friends and family, Jackie is a walking time-bomb, sympathetic and pitiable despite his chilling cruelty. Phil Joanou's taut direction and eye for detail reinforce the dire realism, at least until the ideas run out. While the overwrought Peckinpah-style climax fizzles, *State of Grace* remains fascinating and horrific.

—Jon Young

EDITOR'S CHOICE

by

kenneth korman

With her recent home video blitz, megastar Madonna proves finally what goes 'round definitely comes 'round, at least as far as modern entertainers are concerned. The first popular artist to rely almost exclusively on music videos to build a career, Madonna belatedly delivers what her fans have long desired with **The Immaculate Collection** (Warner Reprise Video, $19.98 VHS/$29.98 laserdisc)—all her best-known videos in one relentless hour-long package.

This compilation lets us see and hear Madonna's persona gradually evolve, from soft and sexy to athletic and defiant. It's a bumpy ride, including both personal triumphs ("Material Girl") and embarrassing failures (the mock peep show of "Open Your Heart"). But both her tremendous influence on the music video world and her boundless personal charisma are unmistakable. She's a media star, the best the world has ever known. And love her or hate her, *The Immaculate Collection* makes one fact plain: You cannot escape Madonna.

Another case in point is the "video single" of **Justify My Love** (Warner Reprise, $9.98), rush-released in December when MTV banned the clip for its openly sexual content. No other artist would even consider releasing a five-minute video alone on cassette, but Madonna never blinked an eye. Like everything she does, this moody black & white clip is extremely well-crafted. Even so, it's a little disappointing: "Justify My Love" was obviously banned not for its overall erotic charge, or for its implied bisexuality and multiple partners, but for such mundane factors as a fleeting bare breast. Most important, though, let's hope its $2-per-minute price ratio doesn't start any trends.

Rounding out Madonna's home video excursion is **Blond Ambition World Tour Live** (Pioneer Art-

continued on page 69

No Clowning Around: Bill Murray isn't kidding when he points a gun in *Quick Change*.

Quick Change

1990. Bill Murray, Geena Davis, Randy Quaid; dir. Murray. Hi-fi stereo surround, cc. (R) 89 min. $92.95. LD $24.98. Warner.

Quick Change addresses a burning issue that's probably vexed every embattled city-dweller: How the hell do you get out of town when nothing works? In the case of Grimm (Bill Murray) and his accomplices (Geena Davis, Randy Quaid), it's an especially pressing concern, 'cause they're one step ahead of the cops after staging a bank robbery. It should have been the perfect crime, but these novice crooks must survive an urban obstacle course—including car thieves, officious bus drivers, bizarre cabbies, neurotic yuppies and other classic hassles—before they can hop a flight to the South Pacific.

This disappointing comedy has the structure of a video game, only it's a lot less fun, for numerous reasons. From the actual stickup through the predictable getaway mishaps, the film suffers from lazy pacing and bland dialogue. Murray largely refrains from the anarchic wisecracks that made the *Ghostbusters* films worthwhile, leaving himself little to do besides look concerned. His likable costars fare even worse, with Davis stuck in a tame girlfriend role, and Quaid repeating the kind of dumb buddy part he should have sworn off long ago. As coproducer and co-director, the gifted Murray may have envisioned an American version of John Cleese's zaniness, considering the film's echoes of *Clockwise* and *A Fish Called Wanda*. However, *Quick Change* is small change by comparison. **—JY**

Air America

1990. Mel Gibson, Robert Downey Jr.; dir. Roger Spottiswoode. Hi-fi stereo. (R) 113 min. $92.95. Carolco.

In 1969, a young pilot with license problems (Robert Downey Jr.) ends up in Laos, flying for the CIA's covert air service, which, among other things, is involved in drug running. He gets survival lessons from Mel Gibson, the coolest of a gang of happy-go-lucky maverick pilots. The cliches fall as fast as the ramshackle planes in this overproduced action comedy; the attempts to be hip quickly become tiring, and the uplifting ending is an insult. Gibson seems too much like his character, anxious to get his money and get out. Downey is in good form, but only in scattered moments does the movie hint at the subversive spectacle it might have been. **—SLS**

The Two Jakes

1990. Jack Nicholson, Harvey Keitel, Meg Tilly; dir. Nicholson. Hi-fi stereo, cc. (R) 137 min. priced for rental. Paramount.

"What I do for a living may not be very reputable—but *I* am, and in this town, I'm the leper with the most fingers." Anyone familiar with Jake Gittes, the tragic survivor of Roman Polanski's *Chinatown*, will recognize the above quote as classic Gittes. But it could also be well-applied to Jack Nicholson, star and director of *Chinatown*'s sequel, *The Two Jakes*. Nicholson's heroic attempts to salvage *The Two Jakes*' tortured production have been well documented. But the twist is that both Jack and Jake emerge more victorious than either the press or the past would have you believe possible.

The Two Jakes finds Gittes about a decade down the road from the shocking shootout that ended *Chinatown*, still scaring up evidence for divorce cases and, once again, finding himself embroiled in a murder mystery spawned by a deadly combination of land, greed and, this time, the mysterious second Jake, Jake Berman (Harvey Keitel). There's no question that Berman has killed his philandering business partner. The real question is *why*—and how does the answer tangle up in the plot twist unravelled at the end of *Chinatown*? *The Two Jakes* may lack the finesse of its predecessor, but its high-energy hallucinatory quality makes up the debit quite impressively. **—John Walker**

CLASSICS

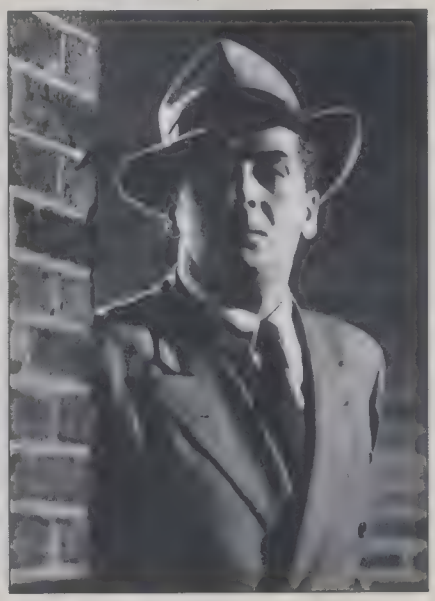
Kiss of Death

1947. B&W. Victor Mature, Richard Widmark; dir. Henry Hathaway. Hi-fi stereo, cc. (NR) 99 min. $39.98. CBS/Fox.

Panic in the Streets

1950. B&W. Richard Widmark, Jack Palance, Zero Mostel; dir. Elia Kazan. Hi-fi stereo, cc. (NR) 96 min. $39.98. CBS/Fox.

Both of these movies reek of corruption—hot, sweaty, nasty, virulent cor-



Watchful Eye: Victor Mature in *Kiss of Death*.

Showtime: Barker Billy Bigelow (Gordon MacRae) reels in a new batch of admirers at the *Carousel*.

ruption—but they couldn't be more different from each other in tone and character. *Kiss of Death* is the more famous of the two, mostly for Richard Widmark's performance as soft-spoken psychopath Tommy Udo, and for the classic scene in which he pushes a wheelchair-bound old woman down a flight of stairs.

His scenes crawl with anxiety and tension in what would otherwise be a well-handled but routine crime drama—the plot involves a criminal (Victor Mature) who tries to reform only to have his cooperation with the district attorney (Brian Donlevy) come back to haunt him. Director Henry Hathaway manages some strong suspense throughout, particularly in a getaway scene worthy of Hitchcock, but Widmark is the real jewel in this film.

Widmark is back as the hero in *Panic in the Streets*, an edgy, stylish thriller about a hunt through the New Orleans underworld for a murderer who's carrying bubonic plague. Widmark's single-minded physician is balanced by Jack Palance's manic performance as the obsessive killer, who commits an act of murder so offhandedly savage, he makes *Kiss of Death*'s Tommy Udo look gentle. The entire movie has an ugly, gritty edge that anticipates Elia Kazan's more ambitious and operatic *On the Waterfront*.

—Bruce Eder

Carousel

1956. Gordon MacRae, Shirley Jones, Cameron Mitchell; dir. Henry King. Hi-fi stereo, cc. (NR) 128 min. $19.98. CBS/Fox.

When *Carousel* premiered in 1956, audiences *might* have been presented with Frank Sinatra on the Maine shore, his slight figure tossed around by gusty winds as he sang of his yet-to-be-born son: "I guess he'll think I can lick every other feller's father. Well, I can...." But Twentieth Century-Fox decided instead on Gordon MacRae, and viewers were treated to his engaging grin and rich voice in the role of carnival barker Billy Bigelow. As in *Oklahoma!*, MacRae was teamed with the appealing Shirley Jones in this final Rodgers and Hammerstein gem to make it to video.

Carousel opens in Maine as the handsome barker attracts naive Julie Jordan (Jones). They wed, but soon after she announces her pregnancy, he falls on his knife during a robbery attempt and is killed. Returning to earth for one day, Bigelow struggles to rectify his mistakes.

Slower songs, which include "You'll Never Walk Alone," counteract the plot's depressing turns, while rollicking numbers such as "June Is Bustin' Out All Over"—as exuberant as the barn-raising sequence in *Seven Brides for Seven Brothers*—buoy the mood of yet another Rodgers and Hammerstein classic.

—April P. Bernard

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Raging Bull

1980. B&W. Robert De Niro, Cathy Moriarty, Joe Pesci; dir. Martin Scorsese. Digital stereo surround, letterboxed. (R) 128 min. CAV 6 sides, $99.95. CLV 3 sides $59.95. Voyager/Criterion.

American cinema's finest tale of the tape came to disc at around the same time the final installment of *Rocky* stumbled into theaters. Even those uninterested in boxing must be transfixed by the now-legendary performance of Robert De Niro in Martin Scorsese's now-classic film. Such was De Niro's commitment to his art he deliberately distorted his tough-angel good looks by gaining 60 pounds, the most truthful—and painful—way of portraying the later years of fallen middleweight champ Jake La Motta. He also took more than a few stiff blows to the head.

All the usual features of Criterion's deluxe disc sets are present on the CAV set: definitive video quality, stills, shooting script, storyboards, film clips and other supplementary material. What is extraordinary about this release, however, is that Scorsese and his film editor Thelma Schoonmaker (who attracted Oscar's admiration for her work on *Raging Bull*) have documented their own work on the disc's alternate audio track. They explicate each scene, revealing details not only about direction and editing but about casting, performances and effects.

Poised for Action: The life of boxer Jake La Motta (Robert De Niro) is chronicled in *Raging Bull*.

Scorsese explains where he has changed the speed of the film in-camera to achieve slow-motion or some other effect. Like Orson Welles before him, he personally scratched the film for the home-movie scene (Welles scratched the "newsreel" footage in *Citizen Kane*). Nothing if not candid, Scorsese also reveals his artistic debts to British filmmaker Michael Powell (Schoonmaker's husband), whose suggestions altered the final frames, and to Alfred Hitchcock, whose *Psycho* provided a rhythmic template for a fight scene and indirect inspiration for another moment. This edition should automatically go into every film-school collection in the country.

In the end it's De Niro who commands the most respect, bringing La Motta's life to the screen with all the sweaty, bloody immediacy of real life. His suffering was not in vain, but I'll bet he had a lot more fun filming *Midnight Run*.

—Mark Fleischmann

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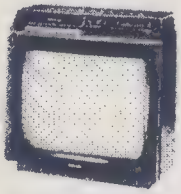

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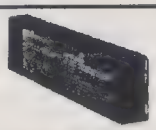

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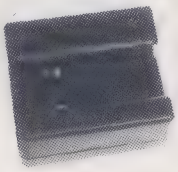

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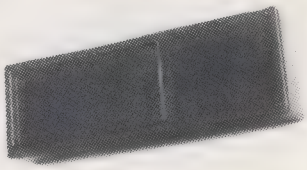

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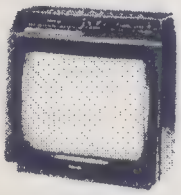

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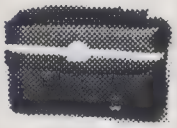

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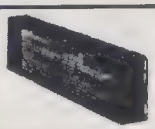

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The Women

1939. B&W/color. Norma Shearer, Joan Crawford, Rosalind Russell; dir. George Cukor. Digital mono. (NR) 134 min. $39.98. CLV 3 sides. MGM/UA.

An all-woman cast, knowing direction by George Cukor and the poison-penned malice of playwright/socialite Clare Boothe Luce's Broadway hit all conspire to make *The Women* the funniest movie ever made, bar none, period. Even more than 50 years later, it dazzles. The opening title sequence, which compares each major character to a barnyard animal, is unique in movie history. The first scene, set in a beauty parlor from hell, whips from one venom-spurting she-devil to another. Never has malevolence paraded itself before the camera with such unabashed glee.

The story revolves around Norma Shearer, who loses her husband (off-camera, like all males in this movie) to evil Joan Crawford. Some of her friends (Paulette Goddard, Joan Fontaine) are sympathetic—some (especially the outrageously dressed Rosalind Russell) are not. All but the most sexist contemporary viewers would object to the moral that "pride is the one luxury a woman can't afford," but that just might be brilliant satire.

Trading Secrets: Only females, like Rosalind Russell (left) and Joan Crawford, appear in *The Women.*

On disc, the velvety nuance of MGM/UA's remastering is a vast improvement over the fuzzed-out tape release. Bonuses include trailers for *The Women* and *Ice Follies of 1939*, a black & white alternate version of the fashion-show sequence (in the movie it breaks the B&W spell with a few minutes of startling color), and the whimsical *Hollywood—Style Center of the World.* **—MF**

Easy Riders: Jack Nicholson (right) and his hippie pals run wild in 1968's *Psych-Out,* a Dick Clark production.

Psych-Out/ Wild in the Streets

Double feature. Both 1968. Psych-Out: Susan Strasberg, Dean Stockwell, Jack Nicholson; prod. Dick Clark; dir. Richard Rush. 95 min. Wild in the Streets: Shelley Winters, Christopher Jones; dir. Barry Shear. 97 min. Digital stereo. CLV 4 sides. $59.95. Image.

Turn on, tune in, drop a disc into the tray and journey through the tie-dyed corridors of time. Come to the corner of San Francisco's Haight and Ashbury streets, where popmonger Dick Clark found inspiration for the hippie-exploitation flick *Psych-Out.* Third-billed Jack Nicholson is the most compelling presence in this story of a runaway (Susan Strasberg) who joins the mass pilgrimage to flower-power 'Frisco.

The casual acceptance of pot smoking and sugarcube popping clearly dates this establishment homage to psychedelia, but for the apparent sake of moral probity, Clark's minions have also thrown in a couple of comic bad trips (enacted by jarringly youthful incarnations of Henry Jaglom and Bruce Dern)—intended to be scary then, they're good, clean, malicious fun today. To paraphrase the conventional wisdom of '60s survivors, if you remember seeing this movie, you probably didn't.

The comparatively humorless *Wild in the Streets* carries the hippie prejudice against people over 30 to an extreme. Driven mad by his nightmare mom (Shelley Winters), a pop idol (Christopher Jones) schemes to take over the country so he can incarcerate older people in prison camps, where they're forced to wear crypto-Buddhist robes and take mind-expanding drugs. It's an interesting period piece but not up to *Psych-Out*'s standard of high hilarity.

—MF

Hercules

1957. Steve Reeves, Sylva Kocina; dir. Pietro Francisci. Digital mono, letterboxed. 105 min. $39.95. Image.

Hercules is easily the best-looking laserdisc Image Entertainment has released in months—its sharp letterboxed picture easily captures the beauty of the movie's Mediterranean locales. But it's also one of the strangest releases in Image's (or anyone else's) catalog, because the company inadvertently used the wrong soundtrack.

As originally released in America, the English dialogue for this Italian-filmed sword-and-sandal picture was simple but effective, giving Steve Reeves' Hercules a convincingly husky, plain-spoken voice. But Image used the British version of the film, which has a much lighter, more articulate (and sillier) voice coming out of Reeves' mouth, plus more complicated (and ridiculous-sounding) dialogue.

It's an interesting way to see the picture, but lacks the simple, enjoyable intensity of the original version, currently available on tape, panned and scanned, from VidAmerica. Still, both the cinematography (by future director Mario Bava) and the feats of strength—particularly the climax, where Hercules brings a palace down on an attacking army—are impressive on this wide-screen disc.

—BE

DIRECTORY

HIGHLIGHTS OF THE MONTH

The Adventures of Rocky & Bullwinkle, Vols. 1-6
1991 comps. Voices of June Foray, Hans Conried, Edward Everett Horton; wr./pr. Jay Ward. Long out of syndication, these crudely drawn and brilliantly funny TV cartoons debut on video in thematically grouped collections. First batch, with covers spoofing famous paintings, includes *Mona Moose, Birth of Bullwinkle, Vincent Van Moose, Blue Moose, La Grande Moose* and *Canadian Gothic;* each tape includes a "Fractured Fairy Tale." Buy 'em! Approx. 45m. ea. $12.99 ea. Buena Vista.

Arachnophobia
1990. Jeff Daniels, Harley Jane Kozak, John Goodman, Julian Sands, Henry Jones; dir. Frank Marshall. Nerve-jangler about lethal South American spider whose offspring overrun a small California town. Forget the TV ads emphasizing film's lighter moments; it's absolutely not for young kids or anybody else prone to nightmares. 109m. (PG-13) ss cc price n.a. Buena Vista.

The Barbara Walters Specials
1991 comp. Salute marking TV newswoman's 50th hour-long interview program in 14 years. She's insufferable as always, but you can skip her self-serving reminiscences for clips of subjects including Katharine Hepburn, Richard Pryor, Fidel Castro, Eddie Murphy, Bette Midler, John Wayne, Bing Crosby, the Shah of Iran, Paul Newman, Ronald Reagan, Walter Cronkite, Jane Fonda, Cher, many others. 120m. $19.98. MPI.

Tears of a Clown: Comic genius Buster Keaton reached an all-time high with *The Cameraman.*

Beyond the Forest
1949. B&W. Bette Davis, Joseph Cotten, David Brian, Ruth Roman; dir. King Vidor. Fantastically overwrought potboiler features Bette as a small-town doctor's adulterous, dissolute wife. Her big attempted-abortion and death scenes shouldn't be missed; absurd yet compelling, they play like the ultimate Carol Burnett sketch. 96m. $19.98. MGM/UA.

The Cameraman
1928. B&W. Buster Keaton, Marceline Day; dir. Edward Sedgwick. To impress a movie actress, Keaton becomes a newsreel photographer. Silent comedy overflowing with brilliant gags and scenes. With orchestral score. Approx. 80m. St $29.98. MGM/UA.

The Catered Affair
1956. B&W. Bette Davis, Ernest Borgnine, Debbie Reynolds, Barry Fitzgerald, Rod Taylor; dir. Richard Brooks. Bronx housewife insists on giving daughter a wedding her taxi-driver husband can ill afford. Bette eschews all glamor in this well-directed, *Marty*-style drama adapted by Gore Vidal from a Paddy Chayefsky TV play. 93m. $19.98. MGM/UA.

The Champ
1931. B&W. Wallace Beery, Jackie Cooper, Irene Rich; dir. King Vidor. Has-been prizefighter makes a comeback with the help of his adoring young son. Keep a hanky handy. 87m. $29.98. MGM/UA.

Cousteau II
1990 comp. French explorer Jacques Cousteau in TV documentaries *Haiti: Waters of Sorrow, Bering Sea: Twilight of the Alaskan Hunter, Thailand: Convicts of the Sea, Borneo II: Forests Without Land, Western Australia: Out West Down Under, Riders of the Wind.* 48m. ea. $19.98 ea.; set $119.88. Turner.

Don Juan
1926. B&W. John Barrymore, Mary Astor, Willard Louis, Warner Oland, Myrna Loy, Hedda Hopper; dir. Alan Crosland. Barrymore demonstrates his considerable star power in this exciting silent swashbuckler. With orchestral score. Approx. 120m. St $29.98. MGM/UA.

Frankenstein Unbound
1990. John Hurt, Raul Julia, Bridget Fonda, Jason Patric; dir. Roger Corman. Good, low-budget retread of Shelley's monster tale has future scientist transported back to 19th-century Geneva, where he meets Dr. Victor himself. 86m. (R) ss cc $89.98. CBS/Fox.

Gerald McBoing Boing Presents, Vols. 1-6
1954-60; 1991 comps. Anim. Before Saturday morning TV gave "limited" animation a bad name, a studio called UPA won acclaim and Oscars with artful, purposely primitive-looking cartoons. Some are anthologized here, along with less interesting made-for-TV fare, in *Favorite Sing-Alongs, Dusty of the Circus, Favorite Animals, The Silly Twirliger Twins and Their Funny Friends, Favorite Painters* and *Favorite Stories*

Compiled by Steve Daly

Labels For Less

Sony has turned Samurai Video Retailer, taking a sword to prices on four Akira Kurosawa films on its SVS label. *Stray Dog, The Bad Sleep Well, The Lower Depths* and *Shanshiro Sugata* now sell for $24.95 each.

RCA/Columbia's "Wild and Wonderful" collection brings $14.95 reissues of romance and adventure movies: *Born Free, The Bear, The 7th Voyage of Sinbad, She's out of Control* and *Two Moon Junction* (fans of *Twin Peaks*' Sherilyn Fenn will be gaga over the actress's semi-clad scenes here). Other RCA titles similarly repriced include *Hairspray, Ishtar, The New Centurions, Bulletproof, Sunset, Murphy's Romance, Damn the Defiant!* and *The Seventh Sign.*

The latest round of **MGM/UA** "Cartoon Moviestars" tapes, $12.98 each, features four new Bugs Bunny compilations. You'll find a few new-to-video shorts mixed with previously released cartoons in *Here Comes Bugs, Bugs Bunny: Hollywood Legend, Bugs Bunny's Comedy Classics* and *Bugs Bunny's Zaniest Tunes.* Two Pink Panther collections have also been repackaged, *Tickled Pink* (previously $14.95) and *Pink Panther Follies* (down from $29.95). But the best bet here is another batch of Tex Avery gems in *Screwball Classics III.* —SD

Beatty and Hoffman in *Ishtar.*

and Tales. Mute little Gerald introduces each cas. 18-31m. ea. $9.95 ea. Paramount.

Lilies of the Field
1963. B&W. Sidney Poitier, Lilia Skala, Lisa Mann; dir. Ralph Nelson. Poitier's Best-Actor turn as a New Mexico workman who helps a group of German nuns erect a chapel. 93m. $29.98. MGM/UA.

The Misadventures of Mr. Wilt
1989. Griff Rhys-Jones, Mel Smith, Alison Steadman, Diana Quick; dir. Michael Tuchner. Wimpy British prof becomes murder suspect when his wife disappears. Vulgar, often hilarious farce, a real find for fans of low English humor. 92m. price n.a. Vidmark.

Separate Tables
1958. B&W. Burt Lancaster, Rita Hayworth, David Niven, Deborah Kerr, Wendy Hiller, Rod Taylor; dir. Delbert Mann. Love, betrayal and infidelity among guests at a British seaside hotel. Beautifully acted adaptation of two Terence Rattigan plays; Hiller, as wounded mistress, and Niven, as phony colonel, won Oscars. 99m. $29.98. MGM/UA.

The Sin of Madelon Claudet
1931. B&W. Helen Hayes, Lewis Stone, Neil Hamilton, Robert Young, Cliff Edwards; dir. Edgar Selwyn. Hayes, best-known for a late-career role in *Airport*, won an Oscar in this soaper as a woman who sacrifices all for her bastard son. Creaky, but she's charming. 73m. $29.98. MGM/UA.

The Student Prince in Old Heidelberg
1927. B&W. Ramon Novarro, Norma Shearer, Jean Hersholt; dir. Ernst Lubitsch. Sheltered royal attends Heidelberg University and falls in love with a barmaid. Delightful, romantic silent film adapted from Romberg's operetta, with orchestral score added for video. 105m. St $29.98. MGM/UA.

Three by Scorsese
1991 comp. Color/B&W. Dir. Martin Scorsese. Laserdisc-only package of short films: *The Big Shave* (1967), a grisly student effort showing a man slicing up his face; *Italianamerican* (1974), an affectionate portrait of Scorsese's parents; and *American Boy* (1978), a profile of friend Steven Prince. 109m. (NR) $49.95. Voyager.

Tina Turner: Do You Want Some Action—Live from Barcelona 1990
1991. Energetic Spain concert includes "Steamy Windows," "Proud Mary," "Better Be Good to Me." 100m. $19.95. PMV.

The Turtles: Happy Together
1991 comp. Color/B&W. Review of '60s rock group's career includes footage of TV appearances on *Shindig!* and *Where the Action Is*, interviews with Graham Nash, Ray Manzarek, video clips of "Happy Together," "She's My Girl," more. 90m. St V only. $19.95. Rhino.

COMEDY

A Big Hand for the Little Lady
1966. Henry Fonda, Joanne Woodward, Jason Robards, Burgess Meredith, Charles Bickford, Kevin McCarthy; pr./dir. Fielder Cook. Homesteader's wife takes his place in Texas town's annual big-stakes poker game. 95m. $59.95. Warner.

The Bride Came C.O.D.
1941. B&W. James Cagney, Bette Davis, Stuart Erwin, Eugene Pallette; dir. William Keighley. Eloping heiress' father hires pilot to kidnap her. 92m. $19.98. MGM/UA.

4 for Texas
1963. Frank Sinatra, Dean Martin, Anita Ekberg, Ursula Andress, Charles Bronson, Victor Buono, Ellen Corby, the Three Stooges; pr./dir. Robert Aldrich. Rival gambling-hall impresarios in 1870s Galveston team up to squelch a bigger competitor. 115m. cc $59.95. LV $34.98. Warner.

Little Vegas
1990. Anthony John Denison, Catherine O'Hara, Anne Francis, John Sayles, Jerry Stiller; wr./dir. Perry Lang. Desperate characters in a desert burg. 91m. (R) V only. $89.95. RCA/Columbia. ▶

PROGRAM LEGEND

DATE
Varies according to type of program.
Films: original theatrical release.
Made-for-broadcast: first telecast.
Made-for-video: first release in any format.
Compilations: production of collected work.

FORMAT
All tape programs are available in Beta and VHS unless noted.
B: Beta cassette
V: VHS cassette
8: 8mm cassette
LV: videodisc in **CLV** or **CAV** format.

AUDIO
All available info is provided. Tapes generally have **Hi-fi** tracks; discs are **CX** encoded.
St: stereo
ss: Dolby surround stereo
cc: closed-captioned

IMAGE RATING
For theatrical releases, ratings of **excel.**, **good**, **fair** and **poor** refer to transfer quality and visual appearance; for non-theatrical programs, to overall visual quality.

ETCETERA
Official MPAA ratings (G, PG, PG-13, R, X) are noted when available. All programs are in color unless noted.
anim: animated
B&W: black & white
cas.: videocassette
comp.: compilation
czd.: colorized
dig.: digital
dir.: directed by
dub.: dubbed
let.: letterboxed
m.: minutes
n.a.: not available
nar.: narrated by
NR: not rated
pr.: produced by
RE: reissue
sim.: simulated
Sp.: Spanish
sub.: subtitled
TVM: made for television
wr.: written by
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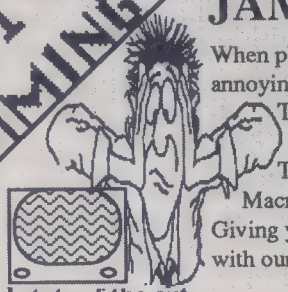

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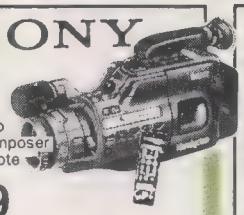

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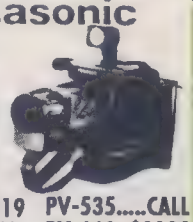

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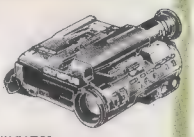

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The Maid
1990. Martin Sheen, Jacqueline Bisset, Jean Pierre Cassel; dir. Ian Toynton. Or, *Pretty Domestic*: Wealthy man in love with the hired help. 91m. (PG) St cc $89.98. Media.

Pocket Money
1972. Paul Newman, Lee Marvin, Strother Martin, Wayne Rogers; dir. Stuart Rosenberg, wr. Terrence Malick. Cattleman schemes to swindle a shady entrepreneur. 100m. (PG) $59.95. Warner.

Problem Child
1990. John Ritter, Amy Yasbeck, Michael Oliver, Jack Warden; dir. Dennis Dugan. Seven-year-old breaks in his new adoptive parents. 81m. (PG) ss cc priced for rental. LV dig. side 2 CAV $34.98. MCA/Universal.

Those Daring Young Men In Their Jaunty Jalopies
1969. Tony Curtis, Susan Hampshire, Terry-Thomas, Peter Cook, Dudley Moore, Jack Hawkins; pr./co-wr./dir. Ken Annakin. Misadventures and pratfalls abound during a 1920s trans-European car race. 125m. (G) cc B $29.95 V $39.95. Paramount.

DRAMA

The Divorcee
1930. B&W. Norma Shearer, Chester Morris, Conrad Nagel, Robert Montgomery; dir. Robert Z. Leonard. Young wife decides to answer her husband's infidelities in kind. 83m. $29.98. MGM/UA.

Forgotten Prisoners
1990. Ron Silver, Hector Elizondo, Roger Daltrey; dir. Robert Greenwald. Amnesty International lawyer combats injustice in Turkey. 92m. (M; mature) St cc $79.98. Turner.

A Free Soul
1931. B&W. Norma Shearer, Lionel Barrymore, Clark Gable, Leslie Howard; dir. Clarence Brown. Lawyer discovers his daughter is in love with gangster he's defending in murder trial. 91m. $29.98. MGM/UA.

Chicago Joe and the Showgirl
1990. Kiefer Sutherland, Emily Lloyd, Patsy Kensit; dir. Bernard Rose. AWOL G.I. and stripper on crime spree in London, ca. WWII. 105m. (R) ss cc $89.95. LIVE.

The Endless Game
1989. Albert Finney, George Segal, Kristen Scott Thomas; dir. Bryan Forbes. British intelligence officer investigates death of an ex-agent who was his lover before KGB torture made her a vegetable. 123m. (PG-13) cc B $29.95 V priced for rental. Prism.

Historic Reruns, Vol. 20: Marty
1953. B&W. Rod Steiger, Nancy Marchand. Original *Goodyear Playhouse* TV production of Paddy Chayefsky's teleplay, subsequently adapted into Oscar-winning movie, about a Bronx butcher who unexpectedly finds love. 90m. $15.95. Loonic.

Satan Met a Lady
1936. Warren William, Bette Davis, Alison Skipworth, Arthur Treacher. Earlier version of Dashiell Hammett's *The Maltese Falcon*. 75m. $19.98. MGM/UA.

A Woman of Affairs
1928. B&W. John Gilbert, Greta Garbo, Lewis Stone, Douglas Fairbanks Jr.; dir. Clarence Brown. Garbo as a wealthy, dissipated socialite who meets with a bad end. 108m. St $29.98. MGM/UA.

ACTION

Backstreet Dreams
1990. Brooke Shields, Jason O'Malley, Sherilyn Fenn, Burt Young, Tony Franciosa; dir. Rupert Hitzig. Young thugs in love. 104m. (R) ss V only. $89.95. Vidmark.

The Great Escape II
1990. Christopher Reeve, Judd Hirsch, Anthony Denison, Donald Pleasence, Charles Haid; co.-dir. Paul Wendkos and Jud Taylor. Nazi POW-camp breakout, again. 93m. (R) V only. $89.95. Vidmark.

I Come in Peace
1990. Dolph Lundgren, Brian Benben, Betsy Brantley; dir. Craig R. Baxley. Big-city cop

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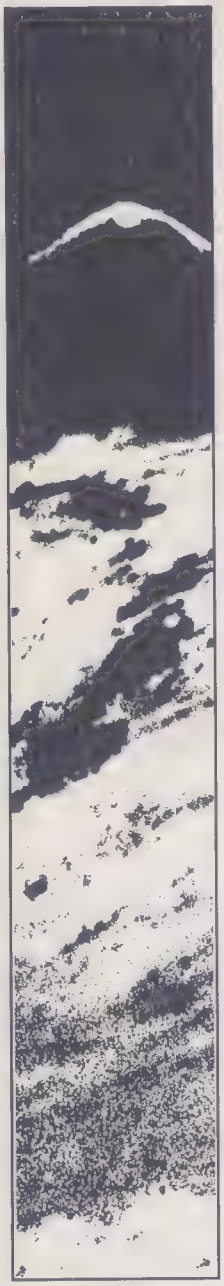

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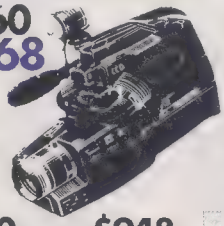

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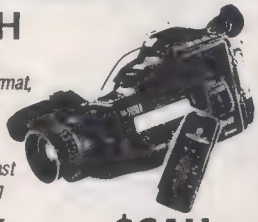

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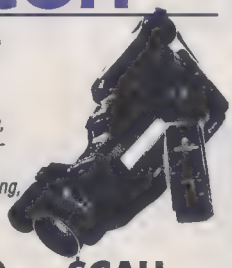

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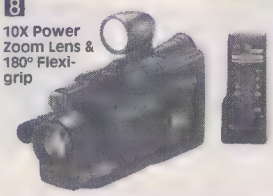

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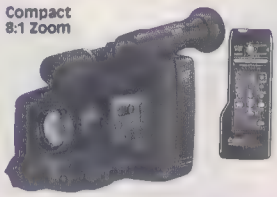

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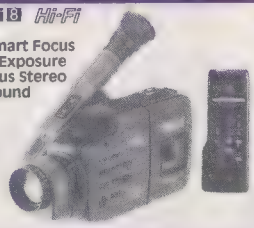

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Masters of Menace
1990. David Rasche, Catherine Bach, Ray Baker; dir. Daniel Raskov. Hardass deputy D.A. awaits motorcycle club's next infraction. 97m. (PG-13) ss V only. $89.95. RCA/Columbia.

Red Line 7000
1965. James Caan, Laura Devon, Gail Hire, George Takei; pr./dir. Howard Hawks. Race-car driver goes his stoic way in competition and in love. 110m. cc B $29.95 V $39.95. Paramount.

The Take
1990 TVM (cable). Ray Sharkey, Lisa Hartman, Larry Manetti; dir. Leon Ichaso. Ex-cop just out of jail drawn into Miami's lucrative drug scene. 91m. (R) ss V only. $79.95. MCA/Universal.

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The Exorcist III
1990. George C. Scott, Ed Flanders, Jason Miller; wr./dir. William Peter Blatty. Spirit of a murderer sent to electric chair finds new body to inhabit. 105m. (R) ss cc $92.98. CBS/Fox.

Hardware
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Puppet Master II
1990. Elizabeth MacLellan, Collin Bernsen, Gregory Webb; dir. David Allen. Murderous figurines revive their buried creator. 90m. (R) ss (ultra-stereo) cc B $29.95 V $89.95. Paramount.

The House of Usher
1990. Oliver Reed, Donald Pleasence, Romy Windsor; dir. Alan Birkinshaw. Poe adaptation: English lord imprisons his nephew's fiancee, intent on marrying her himself. 92m. (R) V only. $79.95. RCA/Columbia.

Space: 1999, Vols. 1-4
1975-77. Martin Landau, Barbara Bain; dir. Charles Crichton. Episodes of syndicated sci-fi TV series: *Voyager's Return, Matter of Life and Death, Earthbound* (with Christopher Lee, Roy Dotrice), *The Guardians of Piri.* 60m. ea. $14.95 ea. J2.

Mr. Frost
1990. Jeff Goldblum, Alan Bates, Kathy Baker; dir. Philip Setbon. Serial killer. 92m. (R) ss $89.95. SVS.

LASERDISCS

Back to the Future
1985. Michael J. Fox, Christopher Lloyd. New letterboxed transfer of trilogy's pilot entry. 116m. (PG) ss cc dig. $34.98. MCA/Universal.

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The Big Chill
1983. Kevin Kline, Glenn Close. Drama. 103m. (R) let. $49.95. Voyager.

Conan the Barbarian
1981. Arnold Schwarzenegger, James Earl Jones. Action. 129m. (R) cc dig. let. side 3 CAV $39.98. MCA/Universal.

Darkman
1990. Liam Neeson, Frances McDormand. Horror. 96m. (R) ss cc dig. $34.98. MCA/Universal.

David and Bathsheba
1951. Gregory Peck, Susan Hayward. Drama. 116m. cc dig. $39.98. CBS/Fox.

Days of Thunder
1990. Tom Cruise, Robert Duvall. Action. 107m. (PG-13) ss cc dig. let. or pan-and-scanned $34.95. Paramount.

Dr. No
1962. Sean Connery, Ursula Andress. Action. Sup. includes 2AP by film's creators. 111m. let. CAV $99.95. Voyager.

Foolish Wives
1922. B&W. Erich von Stroheim, Mae Busch. Silent drama with orchestral score. 112m. St dig. $49.95. Image.

Max Fleischer's Popeye the Sailor Cartoons
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Red Beard
1965. B&W. Toshiro Mifune; wr./dir. Akira Kurosawa. Drama. 185m. let. sub. 4 sides $69.95. Voyager.

Queen Kelly
1929. B&W. Gloria Swanson, Seena Owen; dir. Erich von Stroheim. Silent drama with orchestral score. 101m. St dig. $49.95. Image.

Phil Collins—Seriously Live
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The Freshman
1990. Matthew Broderick, Marlon Brando. Comedy. (PG) ss cc dig. $34.95. RCA/Columbia.

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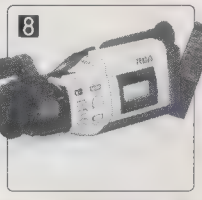

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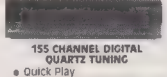

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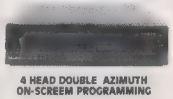

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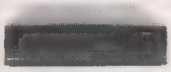

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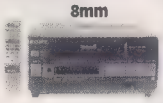

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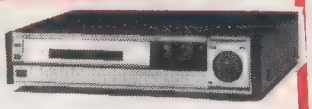

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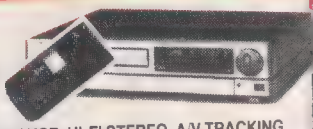

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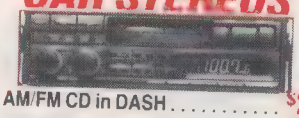

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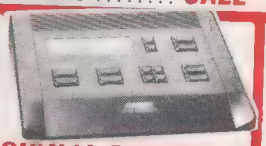

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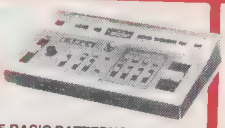

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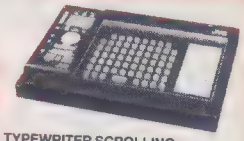

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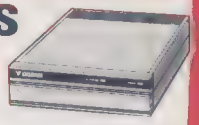

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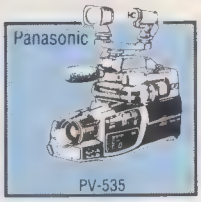
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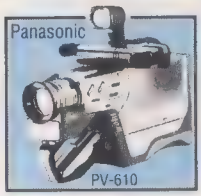
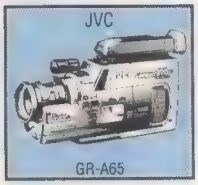

Panasonic — PV-610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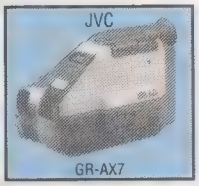
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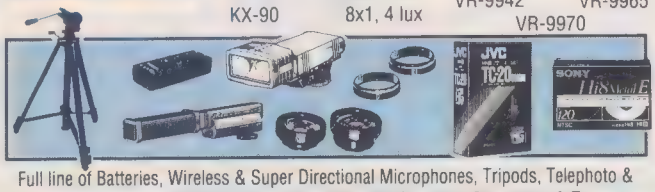

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EDITOR'S CHOICE

continued from page 49

ists, $29.95), a laserdisc-only release capturing the entire final show from last year's long string of live performances. "Live," however, became a relative term with this tour. Some (but not all) of the songs were actually lip-synched on stage, though Madonna manages to turn this, too, into an act of defiance: "Let's do something *really* naughty," she coos. "I say we lip-synch." When she avoids singing live, it's mainly so she can focus on the show's elaborate choreography. By no small coincidence, it's all perfectly suited to the vivid sights and sounds of the laserdisc format. For fans, *Blond Ambition* is essential.

Overkill, you say? Too many titles from too small a body of work? Before these videos can make their way down the sales charts, Madonna will be back with a theatrically released documentary of the tour. And it will surely find its way onto tape and disc before too long. There's just no rest for the wicked. ■

RADIO SHACK

continued from page 21

dB. While the resolution is typical of laser players, the unweighted video S/N of 46.7 is slightly below the typical level of 48 dB, and considerably lower than the 54 dB level on top machines. The chroma PM S/N of 38.2 is also somewhat weak. So picture quality is only good/very good compared to the best laserdisc players we've seen, but still exceeds most Super VHS and Hi8 VCRs.

The audio frequency response of digital material on laserdiscs and CDs is 20 hertz to 20 kilohertz, +0.8/-0.7 dB. Analog laserdisc audio is 20 Hz to 20 kHz, +0.5/-2.3 dB. The digital audio dynamic range and audio S/N is 92.1 dB with a total harmonic distortion of 0.03 percent. Analog audio S/N is 63.2 dB, and the total harmonic distortion is 0.4 percent. Audio quality is very good.

Conclusion. As combi players go, the MD-1000 at $500 is very modestly priced. Yet it offers good to very good picture and audio quality and ease of operation. Radio Shack's entry into the laserdisc field should convince even the stubbornest holdouts that the format is here to stay.

Even though you may not rush out to buy one tomorrow, you should at least go and see how good the laser format really is. The breakthrough here is a modestly priced combi player that's available at thousands of Radio Shack outlets. ■

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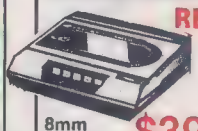

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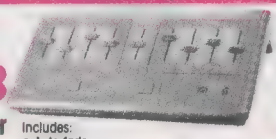

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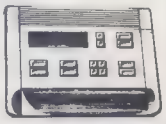

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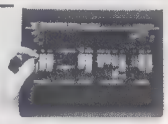

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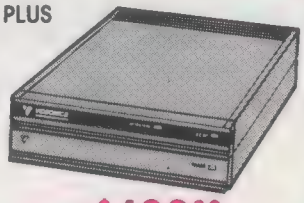

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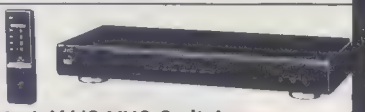

Remote Control AV/S-VHS Switcher

- 3 S-VHS in 3 S-VHS out
- 4 AV in 3 AV out
- Y C separator to convert composite video signal to S-VHS
- High quality video amp w 800 lines of resolution for multiple copies

Sale! $249.00 (reg $299)

Also Available JXS900
Remote Control 7in/7out A/V SVHS Switcher
Includes 2 monitor outputs Dual operation provides 2 signal paths

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UNIVERSAL REMOTE CONTROLS - ORGANIZE YOUR A/V SYSTEM

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PRE-PROGRAMMED REPLACEMENT REMOTE CONTROL

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Universal Remote Control

- Replaces up to 8 different remotes
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- Expanded memory 156 commands
- 365 day - 16 event scheduler
- 32 favorite channel capability
- QTR (Quick Timer Recording)

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JVC
RMS-1
Deluxe Universal Remote

- Touch-Sensitive LCD panel for extraordinary ease of use
- 28 menu screens for controlling up to 12 different components
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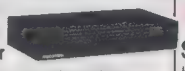
Reg $199.00

RECOTON AMPLIFIED RF Switcher



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Route 5 inputs (cable, VCR) to 3 different outputs 12db amp for best signal strength

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S-VHS JVC
Super VHS Cables

Highest quality S VHS cables features top grade wire with gold plated terminals for best signal reception
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MEMOREX

SURROUND SOUND AMPLIFIER DS-10 $99.95

ATTENTION TR5 OWNERS

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RL20 **Readylight**
Super lightweight, compact video light. Includes replaceable, rechargeable NiCd battery & charger.
ONLY $49.95 (reg $64.95)

VB1 **Custom Video Bracket For Your TR5**
Revolutionary design. Fits between your Sony TR5 (or equivalent) and the battery pack - providing a shoe on top.
$19.95 (reg $29.95)

AZDEN

TR5 Carry Case
Compact & Convenient for the TR5
Incl. quick access pull strap, thick polyfoam lining & shoulder strap!
$29.95

ECZ770 **Zoom Microphone for the TR5**
Mini zoom features slide switch for variable zoom, high cut filter switch and battery check LED. 35' range
$79.95

OVL250 **Telephoto/Wide Angle Lens Set**
2 lens set includes 1.5x telephoto and 6x wide angle for all applications! Threaded 37mm for your TR5
$69.95

NEW! **Gyro Tele/Wide 2 in 1 Lens**
Unique 'gyro' flip design lets you flip from a 1.5X telephoto to a .6X wide angle without removing from your camcorder!
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CV20S
Low-Priced Cordless Video Light
Special 20w bulb generates 60w of light intensity. New lightweight design. Plus-NiCd battery runs light up to 40 min.! Includes charger and soft light filter!
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CV20S Auto
Cordless Video Light With Auto Sensor
New compact light automatically adjusts light output from 12-20w providing perfect lighting - everytime. And, with the Sony-type battery (included), you can capture true color and detail for a full 25-40 minutes!
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Auto CV300
Top Of The Line Cordless Sensor Light
Now you can get perfect lighting every time you shoot. New compact light automatically adj. light output from 18-30w as needed.
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- Battery runs 25-35 min.
- Incl. 2 hour quick charger

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CL-5 Extra Battery $59.95

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Pickup sound 'at the source'
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Constructed of impact-resistant thermoplastic with foam padding to protect equipment. Features ABS plastic key locks plus POP-OUT compartments to organize accessories!
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Rugged Soft-Sided Video Bags
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- External accessory pocket

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DELUXE CAMCORDER CARRYING CASE
V92 features aluminum alloy protection. Holds VHS camcorders, batteries, & tapes. Shock-absorbing interior (19x14x7)
$59.95
Also Available:
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ECZ660 **ZOOM MICROPHONE**
Beam in on the sound in front without side noises! 2 position zoom/wide angle. 45' range. Overcomes autofocus noises!
SALE $59.00 REG $65.00

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Add narration as you're video taping! Monitor camcorder audio!

Stereo/Zoom Microphone
High Performance Mic **JVC**
Features:
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6 times greater sensitivity than built-in mic.
MZ707
$149.95

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sima
VIDEO PROP CAMCORDER SUPPORTER
with quick release
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FLUID HEAD TRIPODS
Provide Smooth Movement and Extra Camera Protection
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Lightweight, Video Camera Monopod
Insures smooth, steady action video taping
SALE $34.95 (reg $49.95)

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ALL CAMCORDER BATTERIES ON SALE!
CALL NOW

JVC CDAP
ATTENTION VHS-C OWNERS:
VHS-C Adapters now in stock
Lets you play VHS-C tapes on a full size VHS VCR
$39.95 (not for 8mm)

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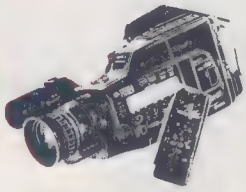
V101



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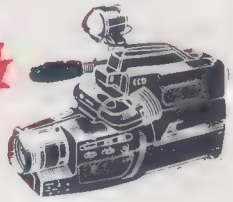
410,000 Pixels,
8x Power Zoom,
4 Lux,
HiFi Stereo,
Hi-Band Res.

Pansonic
PV660



$1119

Palm Size,
A/V Dubbing,
8x Power Zoom,
Hi Resolution

SONY
TR7

$829.95

Palm Size,
8x Zoom,
HiFi Stereo,
410,000 Pixels

TR4 $688
TR6 $749

For additional information, circle No. 35 on Reader Service Card.

CANON CAMCORDER

continued from page 17

ments for those functions, and double as record search controls. It has the usual VCR controls, and buttons for counter reset, edit and line in/out. At the bottom are the tripod socket and the compartment for the clock battery. The buttons on the infrared wireless remote control are listed in the box.

Operation. Using the H850 is relatively simple if you ignore all the graphics and music options. When switched on, it comes up with all automatic circuits activated and with the autofocus in standard mode. Many users will prefer the auto tracking mode, which tracks subjects and compensates for backlighting. The focus, fade, date, character display and color controls are exposed on the side panel for easy access.

The select and on/off controls for the graphics and music are also convenient. If two chips of the same type are inserted, the menus run consecutively and only one selection is available at a time. The character generator, time/date, self/interval timer and transport controls are all simple to use, but the user must read the manual to clarify the options.

Our one disappointment is that if the camcorder is turned off to conserve battery power, all previously selected camera options are cancelled and must be reset. Either pack lots of extra batteries or make the adjustments. Ease of operation is very good.

Performance. The horizontal resolution of the H850 is 390 lines on Hi8 recordings and 250 lines on 8mm recordings. Hi8 record/playback has an unweighted luminance signal-to-noise ratio of 41.6 decibels and a weighted lu-

Canon H850 Hi8 Camcorder

DATA

Suggested Price: $1,899

Weight: 2.6 pounds without battery and cassette; battery—0.33 pounds

Dimensions: 4-7/8 x 11-5/8 x 4-7/8 inches (h/w/d)

Power Requirements: 6 VDC

Power Consumption: 8.7 W

Image Sensor: 1/2-inch CCD

Lens: f/1.4, 8x (8.5-68mm) power zoom with macro and tele macro ranges

Filter Diameter: 46mm

Minimum Focusing Distance: telemacro—2 feet with AF; wide macro—1/6-inch

Autofocus: TTL with tracking mode (ATF) and manual options

Minimum Illumination: rated—5 lux; measured—9.7 lux for 50IRE

Iris: automatic with auto BLC in ATF mode

Sensitivity: single range

Auto Fade: hold-down type

High Speed Shutter: 1/2000-, 1/1000-, 1/500-, 1/250- and 1/60-second (normal)

White Balance: auto with lock

Viewfinder: electronic with onscreen indicators for white balance lock, shutter speed, digital title color, self- and interval timer speeds, character title, tape counter, low/no tape, low battery, dew, low/no clock battery, Hi8, character title color, operating mode, date and time

Viewfinder Controls: magnifier focus and viewing angle

VCR Controls: rewind/search, play, fast forward/search, stop, pause/still, record and bidirectional record search

Microphone: stereo electret condenser

Jacks: mic, DC out, headphone, remote, stereo out, S-video in/out, video in/out, mono audio in/out, DC out for RFU

Tape Formats: Hi8, 8mm

Tape Speed: SP

Video Heads: 2

Cue & Review (Search): approx. 20x

Fast Forward/ Rewind Time: 6-1/2 min. for 120-min. cassette

Remote: IR wireless with buttons for start/stop, zoom rocker, fade start/stop, character title, date, counter reset, tape return, onscreen, rewind/search, play, fast forward/search, stop, pause/still and record

Counter Digits: 5—hrs:mins:secs

Counter Memory: tape return, only on remote

Hi-Fi AFM Audio: stereo

Special Features: flying erase head, still frame, LANC (Control L) remote pause, insert edit, auto rewind

Absent Features: frame advance, slow motion, speed play, program start locator/index/cue, audio dub, video dub, PCM digital audio

Accessories: supplied—remote control with batteries, clock battery, TA-1 graphics chip, battery pack, charge coupler, compact power adapter, RF unit, shoulder strap, stereo cable, S-video cable and P6-20 HMP cassette; optional—batteries, car battery adapter, wrist strap, system case, soft case, stereo mixing mic, mic boom, rain shield, AV cable, tele converters, wide converters, multi-conversion lens, filter sets, battery video lights, graphics chips TA-2 to TA-7 ($22 each) and music chips MA-1 to MA-4 ($20 each)

RESULTS

Horizontal Resolution: Hi8—390 lines; 8mm—250 lines

Luminance S/N, Unweighted: Hi8—41.6 dB

Luminance S/N, Weighted: Hi8—47.6 dB

Video S/N, Unweighted: 8mm—39.7 dB

Video S/N, Weighted: 8mm—47.4 dB

Chroma AM S/N: 41.9 dB

Chroma PM S/N: 38.5 dB

Audio Frequency Response: 20 Hz-7 kHz, +0.8/-3 dB, down 8.8 dB at 20 kHz

Hi-Fi Dynamic Range: 72.7 dB

Audio Distortion: 0.4%

RATINGS

Picture Quality: very good

Audio Quality: very good/good

Operational Ease: very good

Overall Performance: very good

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Intelligent people throughout the country have discovered the no games philosophy we stand by at Pro Video. If you're tired of the runa-round, the hidden costs, and high pressure salespeople - call Pro Video now! You'll feel confident and secure once you've spoken with our courteous and informative sales staff. All merchandise includes a USA manufacturer's warranty, factory sealed boxes with a 10-day money back guarantee* No additional charge for credit cards or C.O.D. ever! **OPEN SATURDAYS!!!** NY or Customer service **516-741-5440.**

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PV10, 20, 40 ..... Palmcorders
PV602, 610, 645, 660 ..... Full size VHS

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PV4010, 4060, 4990 ..... CALL
MOST MODELS IN STOCK

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TR 4, 6, 7 ..... Compact 8mm
CCD-F 33, 55, 77, ... Top rated
CCD-V 101 ..... HI-8mm

SONY VCR's

SLV-373, 575, 676 ..... CALL
SLV-R5 ..... NEW S-VHS

SALE

CANON

A1 MARK II DIGITAL ..... Fully loaded HI-8
E08 ..... Fuzzy logic
E57 ..... NEW
H850 ..... HI-8 w/computer chips

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AZDEN VE-100

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IBM

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6.5 AMP $48
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20 AMP ..... CALL
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6+1 changer, 18 bit, 8x, 32 track 10 key direct access remote control

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5 disc carousel changer, 16 bit 4x, can change 4 during play

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6+1 changer, 8x, random play in any order

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TEAC V-970X $449
3 head, B/C/Hx, DBX, Headphone jack.

JVC TDV-531 ..... SPECIAL
3 head, full logic, closed loop dual capstan, direct in

Kenwood KXW 8020 . SPECIAL
Twin A/R, 2 motor transport continuous play, index scan

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100 Wts +20 wts/channel, 5 band EQ, Dolby Surround

JVC RX 703 ..... SPECIAL
100 wts, Dolby surround, AV remote, 7 band EQ.

Kenwood KRV 8020 .. SPECIAL
100 wts +20 wts, learning remote, CD direct, video dub.

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Clarion 8703 ..... $139
Standard chassis A/R, RCA out, seek, 18 presets, treble and bass.

Clarion 9731 ..... $189
Din, 18 presets, seek, A/R Dolby, 25 wt, RCA out.

JBL T602..... $99
6.5" 2 way, 80 watts, 55 to 23k Hz, 92 dB, 4 ohm.

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Pioneer CLD 3080 ... SPECIAL
Combination CD-Laser player, both sides LD play, jog shuttle.

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Home and car, 2x, includes car cord and cassette adaptor.

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Dual cassette, CD player, detachable speakers.

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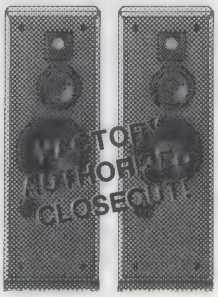
VCR

QUASAR VH 6205 ..... $319
Hi-Fi, 2 head, 2/31, on screen program, 155 channel.

RCA VR 675 ..... SPECIAL
4 head Hi-fi, 181 channel, auto tracking, MTS.

TOSHIBA HI-FI $299
HiFi Sound
At A Budget Price

TOSHIBA CF3060 ..... $849
30 inch, MTS stereo, full featured remote control, variable audio output, program scan.



JBL 3800 .... $149
3 way tower speaker, 12 mm titanium dome tweeter, 8" polymer laminate woofer, 5" midrange, 8 ohm, 10 to 150 watts.

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JVC HRSC 1000U .... SPECIAL
Loads VHS, VHS-C, and S-VHS! Shuttle index, digital A/V.

TOSHIBA M441 ..... $259
Double azimuth, 4 head, On screen program, front A/V jacks.

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181 ch, noiseless still, quick response load.

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ALL 4 VIDEOS JUST $19.99!

As part of a national advertising campaign to introduce you to our friendly, discreet and efficient video service we're making this unbeatable offer. For just $19.99 we will ship to you all four of the full-length videos you see in this ad. We repeat. All 4 video features will be sent to you for just $19.99! You'll receive **Stephanie Rage in "Tricks of The Trade," Rachel Ryan and Victoria Paris in "Hotel Paradise," Elle Rio in "Sex Lives of The Rich and Beautiful" and Shanna McCullough in "KTSX 69!" #8106**

TRICKS OF THE TRADE—Stephanie Rage, Dana Lynn and Kathleen Gentry are the Blonde Bombshells in this blue cinema release. When a very horny housewife wants to break into the business the expert is called in—erotic film maker Jim Cooper (John Leslie). The master of "the tricks of the trade" has his work cut out for him. But with some torrid off-screen coaching and an "undress" rehearsal with 3 mighty studs our sexy heroine gets the hang of it pretty quickly! Great story and sex scenes! Time Approximate 1 Hour 5 Minutes.

HOTEL PARADISE—Rachel Ryan, Victoria Paris and Tracey Adams are the ladies of the Hotel Paradise. There's so much hot action going on you may have trouble keeping up! A King and Princess "bang-a-thon," cuties trolling the cocktail lounge, a recreational director going far beyond the call of duty, elevator escapades and even a buyout offer from the Japanese. Hotel Paradise will keep your attention from first minute to last. You will not want it to end! Time Approximate 1 Hour 3 Minutes.

Our **iron-clad guarantee** that comes with every purchase also applies to this special offer. It's simple. If you are not 100% delighted with your purchase just return it within 30 days for your money back. No questions asked! But we're sure that you will be more than pleased with each of the 4 sexy videos starring the hottest names in the business. Place your order today and we'll also include a specially selected "mystery gift" along with our brand new color catalog filled with more of the best buys in adult video—ABSOLUTELY FREE!

Please note: Due to the extremely unusual nature of this offer we reserve the right to return any order, unopened, after the first 5,000 sets have been sold.

SEX LIVES OF THE RICH AND BEAUTIFUL—Elle Rio, Ona Zee and Buffy Davis combine to give us a peek at High Society's lusty sex life! When Buffy throws a dinner party nobody goes away hungry—for anything! Elle Rio brings things to a rapid boil with a terrific idea and cutie Ona gets more than she bargained for when experimenting with the unknown. The dinner party is topped off with dessert served by sex-starved studs! A great video! Time Approximate 1 Hour 2 Minutes.

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KTSX 69—Shanna McCullough and Frankie Lee rule the sexual airwaves. KTSX 69 is one of the raunchiest, sexiest stations on the dial. Shanna's morning show not only sounds sexy—it is! What goes on in the studio is absolutely amazing. The ad salesman gives great dick-tation and the secretaries are always at his beck and call. Even the Boardroom comes apart when annual meetings turn into marathon sex sessions. This is one station you'll want to tune in! Time Approximate 1 Hour 2 Minutes.

ORDER TOLL FREE!

IN THE U.S. CALL 1-800-848-5872
IN CANADA CALL 1-800-363-8147

ULTRA CORPORATION, P.O. BOX 3812, MILFORD, CT 06460 **DEPT. FVA6**

Sirs: I have enclosed my check, M.O. Visa, M.C. information. Please rush me the 4 videos under a 30-DAY MONEY-BACK GUARANTEE (CT res. add sales tax.)

CANADIAN RESIDENTS: Available from Ultra Corp. 4944 Decarie Blvd. CP305 Montreal Que H3X 3T6 please add 35% (includes GST) plus $4.00M & H to prices shown. All orders shipped duty-free from within Canada (Que Residents add 9% sales tax)

NOTICE: I declare that I am an adult, 21 years of age or over (19 years of age or over for Canadian residents). I am purchasing these for my private use in my own home and will not sell the material or furnish it to minors.

Signature _____
Mr. Mrs. Miss Ms. _____
Address _____
City _____ State ____ Zip ____
Phone # in case we have a question about your order _____ phone # _____
☐ MC ☐ Visa Exp. date _____
Account # _____
Bank or Org. issuing card _____

NOTE AVAILABLE IN VHS ONLY

Video Total $19.99
CT State Tax _____
P & H $3.00
Total Enc. $ _____

#8106

Void where prohibited by law.

BEST OF 100 VIDEO STARLETS

Each 60 minute sizzling tape is loaded with gorgeous starlets engaged in totally explicit uncensored sex- You won't believe your eyes! Guaranteed: Each video is guaranteed to contain the exact stars of your choosing recorded in high resolution, HQ video in totally full length hardcore sex scenes.

As low as **19¢** Each in quantity

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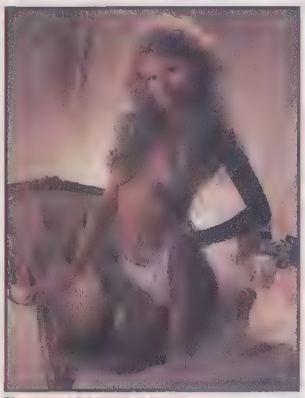
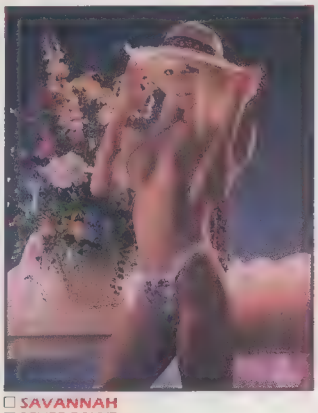
We're looking for new customers. We're convinced that once you see the great products we have for sale you'll order again and again.

BONUS When buying all 100 you'll receive 10 hardcore magazines absolutely FREE!



☐ **STEPHANIE ADAMS**
☐ JEAN AFRICQUE
☐ APRIL RAYNE
☐ DELILAH
☐ LAUREN HALL
☐ JAMIE LEIGH
☐ SABRINA DAWN
☐ BRANDI WINE
☐ AJA
☐ RAVEN
☐ KIMI GEE
☐ NIKKI CHARM
☐ MISTRESS RENEE
☐ PARA-DICE
☐ VELVET TOUCH
☐ CHAMPAGNE
☐ KATHLEEN GENTRY
☐ KARI FOXX
☐ LAUREN BRICE
☐ GINGER LYNN
☐ GAIL FORCE
☐ PENNY MORGAN
☐ TAMARA LEE
☐ LISA PERRY
☐ ALICIA ADAMS



☐ **SAVANNAH**
☐ RENEE FOXXE
☐ BRIDGETTE AIME
☐ GIDGETTE
☐ PATRICIA KENNEDY
☐ STACEY BELL
☐ CAMEO
☐ BUNNY BLEU
☐ TISA
☐ QUISHA
☐ TAMMY REYNOLDS
☐ STACEY LORDS
☐ FE FE BARDOT
☐ KIMBERLY KANE
☐ BRIANNA
☐ TRACY ADAMS
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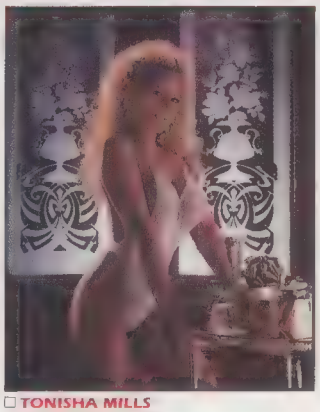
☐ VIXENE
☐ DUSTY ROSE
☐ PURPLE PASSION
☐ SHARON MITCHELL
☐ CAROL CUMMINGS
☐ ERICA BOYER
☐ CHANTEL LEANE
☐ DESIREE MILLS



☐ **TONISHA MILLS**
☐ ALEXANDRIA QUINN
☐ CANDACE LEE
☐ SUSAN VEGAS
☐ SUZANNE ST LORRAINE
☐ HEATHER SINCLAIRE
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☐ HEATHER LERE
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☐ ONA ZEE
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☐ SAMANTHA STRONG
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☐ AMBER MIDNIGHT
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☐ **VIVIANA**
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☐ CHESSI MOORE
☐ CASEE
☐ BLONDI BEE
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☐ DOMINIQUE
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☐ LOIS AYRES
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☐ BUSTY BELLE
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☐ ALL 100 & BONUS $19

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☐Add $2 for Guaranteed Delivery Ins. Canadians remit in US funds add $3
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ADDRESS _____
CITY _____
ST./ZIP _____
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☐ Hot Superstar Preview Tape of 120 different sex stars, 120 minutes
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☐ "Taste of Traci" 60 sizzling minutes of our controversial star Traci Lords
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☐ Kelly Blue in her own 20 minute preview tape
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☐ Yes! Send my FREE Catalog Immediately. Video purchases enclose full amount plus $4.25 P/H. I am 18 years or older & request this material

100's OF XXX VIDEOS
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SEX TOYS
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ALL COLOR
FAST SHIPPING
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SATISFACTION GUARANTEES AND DISCOUNT PRICES

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ALL MODELS ARE 18 OR OLDER! CUSTOMER SERVICE INQUIRIES ONLY 1-219-942-0303

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GIRLS! GIRLS! GIRLS!

AS LOW AS **49¢** Ea. in quantity

We've assembled this collection of the hottest XXX rated lesbian titles for this low introductory offer. Each **30 minute** tape features every form of lesbian lust imaginable including a cavalcade of todays luscious lesbians. Choose from these **50 sizzling titles**.

- ❑ [redacted] & [redacted]
- ❑ [redacted] To [redacted]
- ❑ [redacted]
- ❑ [redacted] Strokes
- ❑ Lez Be Friends
- ❑ Silky [redacted]
- ❑ Hot & Pink
- ❑ Kinky Coeds
- ❑ Batteries Included
- ❑ [redacted] Massage
- ❑ Lez Lust
- ❑ Snatch Sisters
- ❑ Vibrating Vixens
- ❑ [redacted] Eaters
- ❑ [redacted] Friends
- ❑ [redacted] Pals
- ❑ Strap It On
- ❑ [redacted] Squats
- ❑ [redacted] Lappers
- ❑ Double [redacted]
- ❑ [redacted] Riders
- ❑ Hot Lickin' Lez
- ❑ Best Friends
- ❑ Finger [redacted]
- ❑ [redacted] Snack
- ❑ [redacted] Buff
- ❑ Tongues
- ❑ [redacted] R Us
- ❑ Touch Me
- ❑ [redacted] Hunt
- ❑ [redacted]
- ❑ Honey Pot
- ❑ Shaved [redacted]
- ❑ [redacted]
- ❑ [redacted] Divers
- ❑ [redacted] To [redacted]
- ❑ Luscious Lesbians
- ❑ Eating Out
- ❑ Lesbian Lovers
- ❑ Lips On Lips
- ❑ Satin Dolls
- ❑ Toys of Joy
- ❑ Girlfriends
- ❑ Womans World
- ❑ [redacted] Ticklers
- ❑ Toys for Girls
- ❑ Lez Go Naked
- ❑ Gash Bash
- ❑ [redacted] Push
- ❑ Dripping [redacted]

All models are 18 yrs. of age. Records on file.

❑ **Any 4 titles $13** ❑ **Any 25 titles $21**
❑ **Any 10 titles $18** ❑ **Any 50 titles $25**

Add $5 for P/H on all orders
❑ **Add $2 for Delivery Insurance**
Please Specify: ❑ VHS ❑ BETA

Send entire ad & remittance: **FEMALE FINALE** Dept. H31
P.O. Box 12007
Merrillville, IN 46411

Name_____
Add._____
City_____
St./Zip_____

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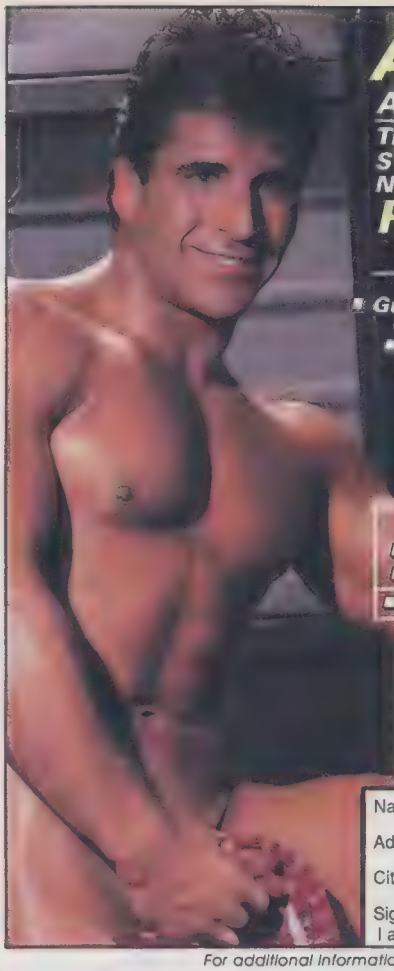
Signature Age/B-date
I am 18 yrs. old & request this material



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THE HOTTEST, HARDEST, HUNKIEST MALE SUPERSTARS NOW IN 20 HARDCORE NO HOLES BARRED VIDEOS.

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PICK YOUR FAVORITE TITLE

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- ■ Endless
- ■ Butt Darts
- ■ Guys Who Crave Black
- ■ Guys With [redacted]
- ■ Guys Who Luv
- ■ The [redacted] The Better
- ■ The Big
- ■ Guys Who Luv Big Nuts
- ■ Licking Lads
- ■ [redacted]ters
- ■ Hard
- ■ Buddies
- ■ [redacted]eased Rods
- ■ Stuffed
- ■ [redacted] Way
- ■ For Four
- ■ Headmaster
- ■ Best Of
- ■ Uncut
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Rush Items Indicated. I enclose $_____ & [redacted] P&H.
❑ Cash ❑ Money Order ❑ Check as payment in full.
Canadians remit in US Funds. No Foreign C.O.D's.
❑ Send [redacted] COD plus [redacted] P&H
Please Specify: ❑ VHS ❑ BETA

Name_____
Address_____ Apt#_____
City_____ State_____ Zip_____
Sign/Age/Date_____
I am over 19 years of age and request this material.

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FREE ADULT VIDEOS!

We represent the midwest's largest manufacturers of genuine XXX adult videos and quite frankly we are willing to give our product away in hopes of future business. Seeing is believing, and we're convinced once you see the great products we have to offer you'll become a regular buying customer. This is a one time offer, one order per household please...So act now. Each video is recorded in high resolution SUPERVISION with digitally processed sound and guaranteed uncensored or your money back!

Send to: *BOTTOM VIDEO* Dept H31
P.O. Box M877 Gary, IN 46401-0877
❑ *YES!* Send all 30 full-length videos-*FREE!!*
I've enclosed $15 for P&H (50¢ ea.)
Canadians & Foreigners remit in US funds only!
Sorry, NO COD'S **Specify:** ❑ VHS ❑ BETA

Name_____
Address_____
City_____ St.____ Zip_____
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Signature Age / B-date

She-Male Adventures

ONLY 75¢ Ea. in qty.

30 minutes of Transsexual Action!!!

Now you can have the most bizarre collection of sizzling XXX She-Male shows. We are making them available for a limited time at introductory prices. If you're a connoisseur of this special treat then we know that after you take advantage of this fantastic buy, you'll order again & again. Each **30 min.** tape is jammed with unbelievable She-Male action. All models are 18 yrs. of age. Records on file.

- ❑ [redacted] on [redacted]
- ❑ Gender Bender
- ❑ [redacted] In Black Lace
- ❑ Surprise! Surprise!
- ❑ Male Order Bride
- ❑ Strange Kicks
- ❑ Fooled Ya!
- ❑ Best of Both Worlds
- ❑ Trans Fest
- ❑ Pumping [redacted]
- ❑ Undercover
- ❑ [redacted] Babes
- ❑ Chicks With [redacted]
- ❑ Femme Jocks
- ❑ Tops & Bottoms
- ❑ Filled [redacted]
- ❑ Fake Out
- ❑ Trans Affair
- ❑ Bizarre Babes
- ❑ Sharon Lee
- ❑ Half-N-Half
- ❑ [redacted] & [redacted]
- ❑ Julie Bond
- ❑ [redacted] Dolls
- ❑ Born Male
- ❑ [redacted] Skirts
- ❑ Deviant Diversion
- ❑ Lelani
- ❑ Transsexual Sluts
- ❑ Tube Steak

PRICES: ❑ Any One $7 ❑ Any Ten $14 ❑ Any Twenty $20 ❑ All Thirty $22.50

POSTAGE/HANDLING: ❑ 1-10 add $4 ❑ Any 20 add $5 ❑ All 30 add $6

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Send entire ad & remittance: **TRANS VIDEO** Dept. H31
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New Buffalo, MI 49117-0370

Name_____

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City_____

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100 Sizzling VIDEOSTARLETS

IN LOW AS 19¢ each in quantity

Each 60 minute tape is loaded with gorgeous starlets engaged in totally explicit uncensored sex- You won't believe your eyes! **Guaranteed:** Each video is guaranteed to contain the exact stars of your choosing recorded in high resolution, HQ video in totally full length hardcore sex scenes.

NEW CUSTOMERS: We're looking for new customers. We're convinced that once you see the great products we have for sale you'll order again and again.

BONUS: When buying all 100 video's you'll receive 10 Hardcore magazines absolutely FREE!

❑ Jean Africque

- ❑ Ebony Ayes
- ❑ Brandi Wine
- ❑ Janette Littledove
- ❑ Bunny Bleu
- ❑ Trinity Loren
- ❑ Nikki Randall
- ❑ Chessi Moore
- ❑ Lynn LeMay
- ❑ Tori Wells
- ❑ Velvet Touch
- ❑ Brianna
- ❑ Ona Zee
- ❑ Lois Ayres
- ❑ Champagne

❑ Tonisha Mills

- ❑ Stephanie Adams
- ❑ Renee Foxxe
- ❑ Alexandria Quinn
- ❑ Kelly Blue
- ❑ April Rayne
- ❑ Bridgette Aime
- ❑ Madison
- ❑ Candace Lee
- ❑ Delilah
- ❑ Gidgette
- ❑ Susan Vegas
- ❑ Christy Kieth
- ❑ Patricia Kennedy
- ❑ Suzanne St. Lorraine
- ❑ Lauren Hall
- ❑ April O'Toole
- ❑ Jamie Leigh
- ❑ Stacey Bell
- ❑ Heather Sinclaire
- ❑ Desiree Fox
- ❑ Sabrina Dawn
- ❑ Cameo
- ❑ Aja
- ❑ Tisa
- ❑ Seka

❑ Heather Lere

- ❑ Blondi Bee
- ❑ Kimi Gee
- ❑ Tammy Reynolds
- ❑ Patty Plenty
- ❑ Angel Kelly
- ❑ Nikki Charm
- ❑ Stacey Lords
- ❑ Sharon Kane
- ❑ Tracy Adams
- ❑ Vera Butler
- ❑ Kathleen Gentry
- ❑ Buffy Davis
- ❑ Christy Canyon
- ❑ Cara Lott
- ❑ Samantha Strong
- ❑ Megan Leigh
- ❑ Casee
- ❑ Raven
- ❑ Quisha
- ❑ Purple Passion
- ❑ Ginger Lynn
- ❑ Taija Rae
- ❑ Busty Belle
- ❑ Sharon Mitchell
- ❑ Gail Force
- ❑ Barbi Dahl
- ❑ Carol Cummings
- ❑ Nina Hartley
- ❑ Penny Morgan
- ❑ Barbara Dare
- ❑ Amber Lynn
- ❑ Tamara Lee
- ❑ Erica Boyer
- ❑ Brandy Alexandre
- ❑ Amber Midnight
- ❑ Charlotte Leigh
- ❑ Alicia Adams
- ❑ Suzi Bartlett
- ❑ Chantel Leane
- ❑ Lisa Perry
- ❑ Desiree Mills

❑ Krisstarah Knight

❑ Savannah

- ❑ Dominique
- ❑ Mistress Renee
- ❑ Fefe Bardot
- ❑ Michelle Monroe
- ❑ Tianna
- ❑ Para-dice
- ❑ Kimberly Kane
- ❑ Kari Foxx
- ❑ Vixene
- ❑ Anna Devine
- ❑ Lauren Brice
- ❑ Dusty Rose
- ❑ Holly Ryder
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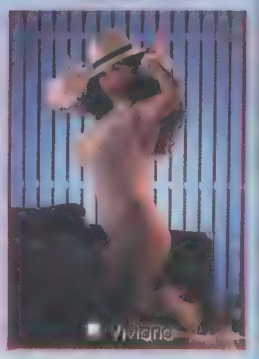

❑ Marie

All models are 18 yrs. of age & older. Records on file.

PRICES: ❑ Any 10 for $10 ❑ Any 50 for $15 ❑ All 100 & Bonus $19

POSTAGE/HANDLING ❑ Any 10 add $3 ❑ Any 50 add $4 ❑ All 100 & Bonus add $5

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P.O. Box M877
Gary, IN 46401-0877

Please rush the items indicated.
I enclose $_____ as payment in full
❑ Send COD I enclose $5 extra as deposit
❑ Add $2 for Guaranteed Delivery Ins.
Canadians remit in US funds add $3

Please specify: ❑ VHS ❑ BETA

Name_____

Add._____

City_____

St./Zip_____

No orders shipped without signature

Signature Age/B-date

I am over 18 yrs. old and request this material

For additional information, circle No. 68 on Reader Service Card.

CHRISTY CANYON
FREE
JUST FOR YOU

FREE XXX VIDEO

Christy Canyon is the ultimate fantasy girl of erotica. Tall, beautiful and brunette, firey CHRISTY is a must see in this exclusive sexcapade. 30 minutes of nonstop sizzle, HOT SEX SHOWS/INSIDE CHRISTY CANYON is one video you won't want to miss! Sold Elsewhere for $19.95. Special Introductory Offer—FREE—Just Pay Postage & Handling. Only $4.95.

SOFT TOUCH

The Soft Touch, built exclusively to our (and our customers') specifications. The shaft is encased in the softest, most flexible latex made in the world today — latex that conforms to your unique body shape and temperatures. The battery-powered motor is remarkably quiet and delivers continuous power. As an added feature, The Soft touch is multi-speed, so you can adjust the vibrations to the frequency you desire. Overall, it is one of the best-quality vibrators you can buy — so well constructed we guarantee each for a lifetime. 8 inches long and uses 2 AA batteries — not included. **Reg. $28.95. Introductory price $9.95.**

CARESS

At last! A vibrator made of latex so soft, so irresistibly fleshlike, and so amazingly flexible you'll swear it's the real thing! The new Caress is soft, lightly textured and the most natural feeling vibrator we've ever tested. It's variable-speed, so you can adjust the vibrations from a teasing flutter to a pulse-pounding thrill! 7 inches long. Uses 2 AA batteries — not included. **Reg. $26.95. Introductory price $11.95.**

THE PENETRATOR

A slim-line vibrator that is a multi-speed powerhouse! The Penetrator boasts a full 7" length . . . but just 1" width. It has a smooth, uniquely tapered tip that seems to seek out tight, hard-to-reach spots, treating them to pleasure vibes that can go from a slow purr to a hungry throb by a twist at the base. Safe, smooth plastic unit uses 2 AA batteries — not included. **Reg. $13.95. Now $9.95.**

SPECIAL OFFER! Save $9.90 and get all three vibrators for $21.95!

Plus BONUS GIFT

With any vibrator order from this ad, we will send you a free copy of Electric Ecstasy, an all-new photo-illustrated guide that explains in detail how to get the maximum sexual satisfaction from your vibrator! A $4.95 value.

Money-back Guarantee On All Products

SORRY WE CANNOT ACCEPT CASH

Adam & Eve P.O. Box 900, Dept. VD13 Carrboro, Nc 27510

Please rush in plain package under money-back guarantee:

- #1475 Soft Touch . . . . . $ 9.95
- #6148 Caress Vibrator $11.95
- #2075 The Penetrator . . . . . $ 9.95
- #1479 All 3 Vibrators $21.95
- #6716 FREE XXX VIDEO . . . . . (P&H) $ 4.95

Name _____

Address _____

City _____ State _____ Zip _____

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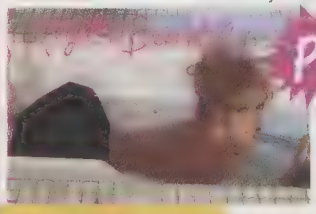

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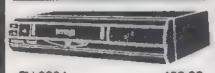

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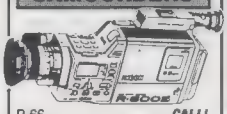

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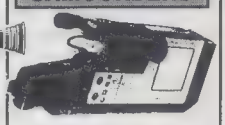

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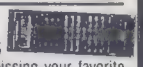

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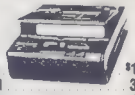

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CV-300	CALL!	CV-320	CALL!
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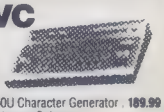

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For additional information, circle No. 53 on Reader Service Card.

minance S/N of 47.6 dB. For 8mm record/playback, the unweighted video S/N is 39.7 dB and the weighted video S/N is 47.4 dB. The chroma AM S/N is 41.9 dB and the chroma PM S/N is 38.5 dB. These measurements are somewhat below the best measurements on Hi8 camcorders. Picture quality is very good.

The AFM audio signal is stereo when recorded through the microphone or mic jack, but mono from line sources. Audio frequency response is 20 hertz to 7 kilohertz, +0.8/-3 dB, down 8.8 dB at 20 kHz. The hi-fi dynamic range is 72.7 dB and the total harmonic distortion is 0.4 percent. The frequency response of 8mm and Hi8 machines seems to have slipped slightly since the introduction of stereo and this camcorder continues the trend. Audio quality is very good/good.

Conclusion. The Canon H850 breaks new ground by offering portable graphics and music. Picture quality and ease of operation are both very good with very good to good audio quality. Its only glitch is that the user must reset options every time power is turned on. We recommend it for those who want in-camera production capability with operational ease. Overall performance is very good. ■

PANASONIC

continued from page 17

hides a compartment with more controls.

Opening the door reveals that the external buttons at the right are just actuators to the real open/close, stop and play buttons in the compartment. The same group contains buttons for rewind/search, fast forward/search, pause/still, standby, one-touch record (OTR) standby, OTR, channel up and channel down. A rotary sharpness control sits nearby. At the left of the compartment are the remote sensor, the time-remaining switch and buttons for VCR/TV, counter/remaining/date, reset/cancel/delete, memory/day/add, video stabilizer, speed, menu, minus and plus for set/V lock/tracking, select and timer.

The rear panel holds the power cord, input and output RCA-type pin jacks for video and mono audio, F-connectors for RF input and output, plus a channel 3/4/off RF output selector.

The top of the remote is divided into three areas. The front group contains buttons for VCR power, open/close, VCR/TV, recall, monitor, display, channel scan, skip/blank search, intro search, index search, bidirectional variable-speed search and standard transport functions.

The middle area contains controls for certain Panasonic TV sets. These include buttons for power, scan tuning, volume, mute and sleep timer. A bare area at the bottom slides backward to reveal additional VCR control buttons for menu, select, set minus and plus, speed, day, timer, cancel, counter memory and reset, input, add, delete, go-to and a ten-digit keypad.

Operation. The combination of features on this VCR confuses us. The same designers who made this a basic machine included some of the most sophisticated tape handling features available. It seems it was not designed with VHS-C camcorder users in mind, because they would want editing features.

The machine seems to be designed for recording broadcasts and watching prerecorded tapes. If this is the case, the omission of hi-fi audio is confusing. The remote's multifunction buttons could confuse less sophisticated users, as could some of the search functions. Operational ease is very good for technophiles, but only fair for techno-klutzes. Overall, we rate operational ease as good with reservations.

Performance. The PV-7000 has a horizontal resolution of more than 240 lines with an unweighted video signal-to-noise ratio of 43.8 decibels at SP and 44.6 dB at SLP. The weighted video S/N is 51 dB at SP and 50.6 dB at SLP. The chroma AM S/N is 46.3 dB at SP and 45.2 dB at SLP, and the chroma PM S/N is 40.9 dB at SP and 39.6 dB at SLP.

Compared to other VHS machines, there is improvement in the quality of recording at the SLP speed, and in the chroma AM signal-to-noise ratios, but the chroma PM measurements are only fair. Picture quality is very good for a standard VHS machine.

The -3 dB audio frequency response of the mono linear track is 100 hertz to 10 kilohertz at SP and 100 Hz to 4 kHz at SLP. The audio S/N is 37.8 dB with a total harmonic distortion of 1.3 percent. Audio quality is average for linear track recording.

Conclusion. The Panasonic PV-7000 is confusing in that we can't decide exactly which group of video users it's intended for. Picture quality is very good, audio quality is average and ease of operation is good. Overall performance is good, however, we recommend a close look at the features to see if it offers those you need. ■

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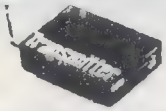

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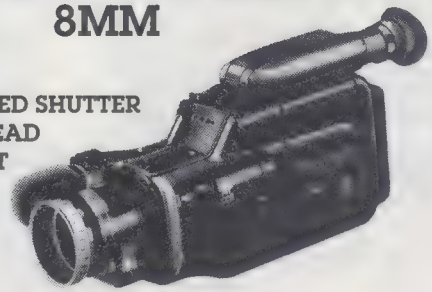

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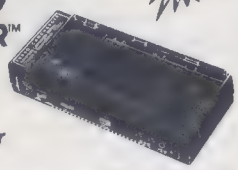

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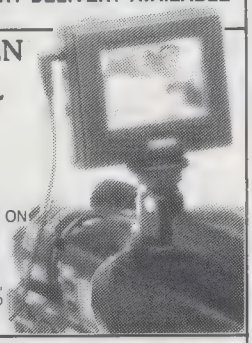

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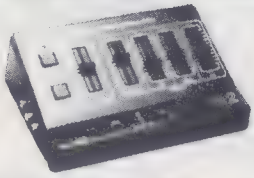

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TOASTING

continued from page 43

waves, marble, wood, grime, transparency and reflectivity. LightWave takes a while to learn, but, thanks to 24-bit power, it produces highly realistic images. Unfortunately, it doesn't animate in real time. This requires a VCR with single-frame recording capability, which is prohibitively expensive for consumers.

IS THE TOASTER HOT?

There's no doubting that NewTek's Video Toaster performs well enough to complement any editing suite, even network studios. Its software is powerful, and in most cases, simpler to use than competing programs. Its manual ranks among the best, with clear, instructive tutorials. Space alone prevents us from fully explaining its capabilities.

However, the Toaster has two major demerits: It can't animate in real time, and it's expensive. With the price of a Video Toaster and a suitably equipped Amiga totalling around four grand, and the cost of the additional equipment required to make the most of the Toaster, it's an investment only pros or very serious amateurs can afford to make.

Within a year, though, NewTek hopes to offer a dedicated box that will combine a Toaster and a host computer for about $3,000. The company is also working on real-time animation software for the Toaster, along with audio and editing capabilities. Also, the price of TBCs is expected to drop below $1,000 soon. In fact, Showline now offers one for $1,400.

Is the Toaster hot? Yes. Will we use it for every video we make now? Yes. Its almost unbelievable performance makes us believe (and hope) it will be the critical link in the marriage of home video and the home computer. ■

TECH TIP

Tech Tip tip

To keep a library of *Video Magazine* Tech Tips, cut each one out, run a glue stick down the back, and glue them onto sheets of paper in a folder or three-ring binder. Next time you get in a snag, you'll have a quick reference, and won't have to go through each issue to find the tip you're looking for.

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SONIC TONICS

continued from page 33

kids shout, "See you tonight" and "Meet me at the malt shop." Crickets chirp. Plaintive winds blow. Drag-racing cars thunder through the night. And over everything wafts a stream of Top-40 hits on what sounds like a single, enormous, communal car radio.

● *Star Wars* (1977, CBS/Fox). Lots of stereo movies, even '50s efforts, actually sound richer on video than George Lucas' pioneering space fantasy. But this belongs in the Dolby pantheon for its evocative background ambiences, like the constant throb of the Death Star's engines and the gongish reverb in the cantina.

● *Poltergeist* (1982, MGM/UA). The ultimate spook-house ride. It puts you smack in the middle of a thunderstorm, a tornado, ground tremors and bands of shrieking spirits.

● *Indiana Jones and the Temple of Doom* (1984, Paramount). From the opening trumpet blasts of "Anything Goes" to ricocheting gunfire in a breathless coal-mine-chase finale, *Temple of Doom* aims to thrill you into a stupor. It's best savored in ten-minute doses.

● *Back to the Future* (1985, MCA). The wittiest, most entertaining soundtrack ever devised, bar none. It's not nearly as vital a movie in mono or in two-channel stereo. Discophiles note: A new digitally encoded and letterboxed transfer is due in stores.

● *Blue Velvet* (1986, Warner). Writer/director David Lynch's shocking meditation on evil owes much of its impact to Alan Splet, the movie's "sound designer." Try not to readjust the volume level once you set it. The jarring impact of louder passages is part of Splet's artistry. By constantly making things sound bigger or smaller than you expect, he confounds preconceptions and lets you really examine the *texture* of sounds.

● *The Abyss* (1989, CBS/Fox). This is one of the rare action films whose quiet scenes boast as much detail as the big-boom set pieces. The claustrophobic gurgling noises that trickle through various speakers during the diving sequences are the next closest thing to being underwater.

● *Glory* (1990, RCA/Columbia). Constant cannon fire in the battle scenes of this haunting Civil War elegy will put woofers and subwoofers to the test better than a CD of the *1812 Overture*.

● *Gremlins 2: The New Batch* (1990, Warner). Joe Dante's elaborate, gag-filled sequel packs more Gremlins per square inch. Highlights include surround-channel chatter when the beasties invade a movie theater, and the heroine kicking one pesky creature clear into the hallway behind you.

If you tire of feature-film bombast, check out the growing number of TV shows that make simpler but effective use of surround encoding, including *Twin Peaks, Late Night With David Letterman, Star Trek: The Next Generation,* HBO's *Tales From the Crypt* and occasional episodes of PBS's *Nature*.

Dolby Surround has even made an auspicious CD and audiocassette debut in a series of film-score recordings from RCA Victor. *Altered States, Gone With the Wind* and *Mancini in Surround* sound especially fine. Look for a new London-cast version of *Into the Woods* (lots of complex choral panning) by summer. **—Steve Daly**

TECH TIPS

Epic proportions

If your camcorder has a superimposing feature, you can use it to shoot in letterbox style. Using a black marker, draw two solid black rectangles about five inches apart on a white sheet of paper. Position your camcorder so that the black rectangles are at the top and bottom of the viewfinder. Press the memory button to lock in the image. When you want to film in letterbox, just turn on the superimposer. Brandon Rufkahr
Las Vegas, Nevada

Protection from pets

If you have a cat or a dog at home, leave your remote controls turned upside down when you go to bed. This will prevent you from having to get up in the middle of the night to turn off a TV set or a stereo the pet has accidentally turned on. Ted P. Cantrell
Fort Lewis, Washington

Scratch guard

To protect your camcorder's optics from scratches, place a protective filter, such as an ultraviolet or skylight type, over the lens. If necessary, unscrew the lens hood, screw on the filter, then replace the lens hood. This protects the lens without altering performance.
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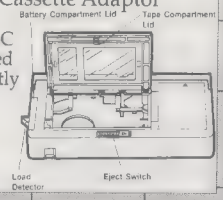

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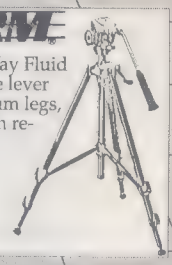

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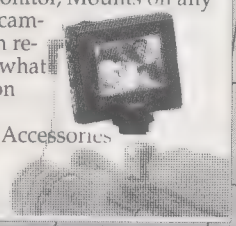

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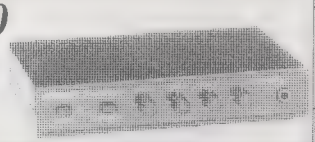

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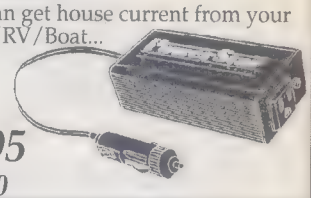

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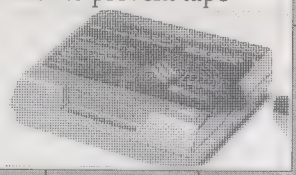

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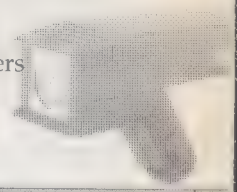

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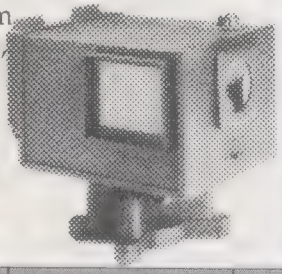

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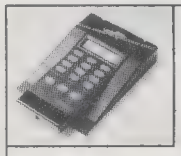

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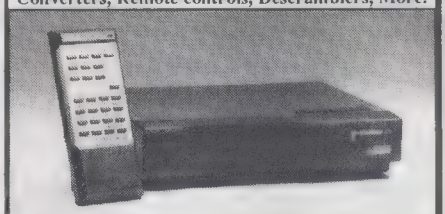

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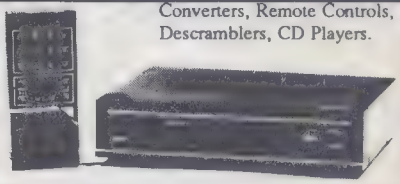

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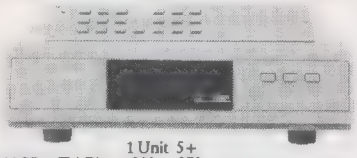

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HRS-5800	615.00	HRS-10,000	1599.
HRS-C1000	755.		

SONY

CCD-F33	599.95	SLV-272	289.00
CCD-F55	749.95	SLV-373	299.00
CCD-F77	949.00	SLV-575	389.00
CCD-F101	1144.95	SLV-676	459.00
CCD-45	749.00	SLV-757	619.00
Mavica Kit	299.00	SLV-R5	775.00
CCD-V99	949.95	EVS-350	549.00
CCD-V5000	Call	EVC-31	299.00
CCD-SP7	999.00	EVD-T1	Call
CCD-SP9	899.00	GV-8	549.00
CCD-TR5	769.00	GV-9	799.00
CCD-TR4	739.00	GV-200	819.00
CCD-TR7	939.00	GV-300	919.00
CCD-TR8	Call	SL-390	275.00
CCD-TR6	599.95	SLHF-360	329.00
NP-22	29.95	SLHF-860	619.00
NP-66	34.95	SLHF-870	709.00
NP-77	49.95	NP-66H	44.95
NP-11	49.95	NP-77H	59.95

QUASAR

VM-700	649.95	VM-508	979.00
VM25	899.95	VM34	799.95
VM37	1449.95	VM-500	649.00
13" Combination			499.95
27" Combination			999.95

PENTAX

PVC-909A	Call	PVC 900A	Call
PVC 77A	Call	PVC-78A	Call

ZENITH

VM-8000	625.00	VM-6190	599.00
VRG-170	229.00	VRG-180	209.00
VRG-75	189.00	VRG-250	239.00
VRG-520	379.00		

NIKON

VN3000	899.95	VN-960	Call
VN-850	749.95	VN-910	Call
VN-840	749.95	VN-950	949.95
VN-300	Call	VN-500	Call

NIKON ACCESSORIES

RM-152 Wireless Remote	99.95
RM-95 Wired Remote	89.95
AV-55N One Hr. Batt. Charger	159.95
EBP-55N AA Batt. Pack	24.95

MINOLTA

C-606	Call	V-16	Call
8-406	Call	V-18	Call
8-308	Call	V-20	Call
8-808	Call	C-51	Call

MINOLTA ACCESSORIES

Mi 3000S Car batt. Adp	69.95
BE-8000 Charger Base	49.95
VCG-10 Character Generator	99.95
VFT-1 Firm Transfer Adp.	119.95
VIC-1 Input Cord	24.95
VIC-2 AV Input Cord	24.95
VIC-3 Stereo Input Cord	29.95
VDC-3 Stereo Output Cord	29.95
VDC-160 Dubbing Cord	34.95
RC-1000 Remote Contol	19.95
VRC-2 Remote Control	26.95
DM-1 Uni Direc. Mike	39.95
DM-2 Super Direct Mike	82.95
VRJ-1 Rain Jacket	44.95
VRJ-406 Rain Jacket	59.95
VLT-1 1.5x Tele Conv.	89.95
VLW-1 0.7x Wide Conv.	74.95
VLL-100U Color Enhanc. Light	49.95
VBP-160 One Hr. Batt.	49.95
VBP-161 Two Hr. Batt.	59.95
Car Cord 5	64.95

CHINON

CVT-84	Call	CVT-73	999.95
CV-1-124	1269.00	CV-T63	Call
C8-SC96	Call	C8-SC98	Call

CANON

Xap Shot	399.00	H-800	929.00
A-1 Digital	1479.00	H-850	1179.00
A-1 MKII	1329.00	H-660	779.00
A-1 Hi-8	1129.00	H-460	979.00
E-51	599.00	H-680	1139.00
E-57	789.00	E-640	699.00
E-06	689.00	E-808	899.95
E-08	959.00		

CANON ACCESSORIES

10,000 MAH Batt. Pack gives up to 7 hours on A-1 MK II 89.95
Rain Shields 32.95
CB-E7 Car Batt. Adp 69.95
CRE7K Charge Coupler 54.95
CA-E7A Compact Power Adp. 99.95
BP-E718 59.95 BP-E77K 39.95
MM-100 Mixing Mike 109.95
DM-300 Super Direc. Mike 79.95
MM-200 Stereo Mix Mike 139.95
WD-55 Wide Converter 84.95
TL-55 Telephoto Converter 84.95
TL-55L 3x Tele Conv. 259.95
SF-200 Sports Finder 39.95
VL-20 Lite 59.95 VL-30 139.95
Graphic/Music Chips f/H850 Call

OLYMPUS

VX-402	799.95	VX407	799.95
VX-81	769.00	VX-804	1079.00
VX-406	849.95	VX-906	789.00
208 Tuner Timer			44.95
Woodbury Editing Control			Call

OLYMPUS ACCESSORIES

VFXG2 Character Generator	189.95
VF-XG1 Character Generator	249.95
VF-KL6 Character Generator	249.95
VF-KL7 Wide Lens	69.95
VF-8A4 Compact AC Adp	99.95

KYOCERA/YASHICA

KX-1	Call	KX-70	Call
KD-M 730	Call	KX-90	Call
KD-S 820	869.	KDS530	Call
KDH132	1079.95	KDH-150	Call
RJ-3010 Rain Jacket			19.95

RICOH

R-830	Call	R680	749.95
R-860	Call	R-800H	999.95
R-808	Call	R-66, R-86	Call

TOSHIBA

SV-F 990	1250.	M-HF 845	434.95
M-641	349.	M-440	249.95
M-220	229.95	M-120	219.95
SKP200	Call	SV970	734.95

MITSUBISHI

HSU-53	459.00	HSU61	684.95
HSU51	449.95	HSU70	774.95
HSU71	899.95	HSU-52	379.00

GENERAL ELECTRIC

CG-9908	649.00	VG-7675	245.00
CG-9910	719.00	VG-7685	289.00
CG-650	649.00	VG-7980	349.00
CG-670	689.00	VG-7985	379.00
CG-680	739.00	VG-2001	189.00
CG-700	829.00	VG-2003	199.00
CG-710	Call	VG-2007	209.00
CG-690	679.00	VG-4001	224.95
CG-695	744.95	VG-4009	229.95
CG-697	1079.00	VG-4200	Call
Control Center	39.	VG-4202	Call

MAGNAVOX

CVL-300	629.00	VR-9925	219.00
CVL-318	699.00	VR-9942	239.00
CVL-320	719.00	VR-9946	249.00
CVL-325	789.00	VR-9960	349.00
CVL-335	920.00	VR-9965	349.00
CVL-345	965.00	VR-9970	499.00
CVL-610	649.00	VR-9980	729.00

CITIZEN

P-422 TV	119.95	T-126 TV	124.95
T-226 TV	124.95	CBM-50CP	169.95
2200 Compact Disc			149.95
3000 Compact Disc			174.95

CITIZEN LCD M-329

Color Video Monitor

$129.95

Now you can monitor your videos as you take them in Full Color. This 2 9" Color Monitor weighs only 1.5 ounces and is supplied with a hood for use in bright locations.

AC Adapter	21.95	TV Tuner	54.95
DC Car Cord	19.95	Case	18.50

VIDEO ACCS.

AZDEN AZDEN WIRELESS

WMS-10	64.95	WMS-40	114.95
WMS-200	69.95	ECV-330	37.50
WMS-300	74.95	WM/T-30 Mic	49.95
ECZ-660	44.95	ECZ-770	59.95
NEW WMS Pro			129.95
HS7V Headset/Boom			19.95
Special Effect Tape			19.95
VE-100 Editor			289.95
AVS20 Switcher/Mic Mixing			74.95
AVS-10	54.95	VPC-10	329.00
Transfer II			24.95

JVC

MZ-350 Zoom Mic			74.95
MZ-707 Stereo Zoom Mic			129.95
WM-VIU Wireless Mic			119.95

COOL-LUX

MI-1700 Gam Mic			34.95
MI-1710 Zoom Mic			59.95
MI-1720 Tele Mic			44.95
Maxon Wireless Mic			84.95

NADY

151 VR/LT Wireless Mike 250			139.95
151 VR/HT Wireless Mike 250			154.95
101 VR/LT Wireless Mike			159.95
101 VR/HT Wireless Mike			174.95
201 VR/LT Wireless Mic			224.95
201 VR/HT Wireless Mic			239.95
650 VR/LT Pro Wireless Mic			469.95
650 VR/HT Pro Wireless Mic			479.95
1200 VR/LT Pro Wireless Mic			1145.00
1200 VR/HT Pro Wireless Mic			1199.00
501 VR/LT Pro Wireless Mic			624.95
501 VR/HT Pro Wireless Mic			659.95
49 VR/LT Wireless Mic			79.95
49 VR/HT Wireless Mic			109.95
VCM-100 Video Boom Mic			49.95

OPTEX

CS-2000 Camera Support

49.95

OVM-20 Zoom Mic			39.95
OVM-30 Wireless Mic 200'			59.95
OVL-240 4X Telephoto Lens			99.95
OVL-220 Wide/Tele Flip Lens			54.95
OVL-225 Wide/Tele Flip f/37mm			54.95
OVL-311 Close-up/Wide Lens			39.95
OVL-341 Hemispheric Lens			49.95
CVL-155 Acs Shoe/Batt Adp f/TR7			16.95

D'Charge Battery Discharger - eliminates memory on your camcorder battery 29.95

SIMA

Booster Box	24.95	Cordless Light	39.95
Campod	29.95	Camlight 2	47.95
Camlight 3	59.95	AC Camlite	36.50
New Sensor Light SL-4			77.95
Campack 50W Light System			66.95
AC/DC Camlight			49.95
4 Amp Hour Battery Pack			39.95
Camlight II w/Bracket			54.95
Uni-Directional Mic			49.95
Sound Catcher			44.95
Mini Sound Catcher			72.95
Sound Sound Catcher			119.95
Mixer Mike 36.95	ED/IT-1		66.95
Cam-Mike 22.95	ED/IT-2		84.95
Sound Mixer			42.95
Sound Mixer Stereo			54.95
Video Prop Plus			24.95
Copy Kit			26.50
Tele & Wide Lens Set			79.95
Video Title Tabs			12.95
Sound Checker			9.95
Rewinder Fast Forward			49.95
ST-26 49.95	ST-30		76.95
Cam Pocket			24.95

AMBICO

10 Amp Batt. belt			64.95
V-0808 6.5 Batt. Pack			49.95
Tele Cine Converter			24.95
Tele Cine Converter w/Titling			29.95
Tele Cine Converter w/Macro			44.00
Tele Print Converter			47.00
Directdor II Tele Cine			57.95
4x6 Teleprinter			52.95
Two in One Video Trans			59.95
Super Duper Stereo			29.95
Head Cleaning Cassette			9.95
V-0620 Zoom Microphone			39.95
V-0623 Wireless Microphone			34.95
V-0625 Wireless Lapel Mic			39.95
V-0628 Mike & Mixer			33.50
V-0629 AV Maestro			47.95
High Speed Rewinder			29.95
TV Decoder			64.95
Special Effects Generator			244.95
Titling F/X Generator			549.00

VIVITAR ACCESSORIES

VML-1 Video Light			24.95
IVL-1 Bounce Light			59.95
IVL-2 Light Kit			49.95
ZL-1 ZOOM Light			79.95
Standard Microphone			24.95
Telescopic Microphone			39.95
FM Wireless Microphone			54.95
VHS Wireless Microphone			109.95
VHS Rewinder			24.95
UVC-1 Uni Converter			54.95
Video Tripod V1000			44.95
V3000	64.95	V5000	79.95

ARKON

Turbo Batt. Charger/Reconditioner			64.95
MS-2000 AUDIO Mixer			68.95
LV001 Auto Focus Wide/tele Kit			44.95
CB100 Light Bracket F/TR-5			19.95
980-TRX Cordless Infrar. HeadPhone			49.95
RS700 8mm Rewinder w/Head Cleaner			54.95

HAMA

Light Bracket	34.95
300 W Zoom/Barndoors	139.95
Shoulder Support	39.95
Chest Support	44.95
Touring Set	49.95
Car Camera Support	69.95
Video Cut 11	749.95
Video Script 53	649.95

VIDEO LIGHTS

SUNPAK

Ready Lite 20 ..... 42.95

3001 (Auto 300W, AC)			79.95
6001 (Auto 600W,AC)			104.95
New Auto CV-300			109.95
New CV-20S Auto			69.95
CV-150	49.95	CL-5	44.95
CV-200	54.95	CL-6	29.95
CV-300	77.50	CL-7	29.95
CV-320	59.95	CL-8	29.95
CV-20S	34.95	RB-55	29.95
Xtra Bulb	24.50	RB-77	29.95
RB-77S Battery			49.95

ARC Video Lights

NEW 3000 LED

- Cordless operation
- 3-way power choice: 50 minutes on 10 watt, 30 minutes on 20 watt, 18 minutes on 30 watt
- LED Nicad battery charge level indicator system
- 3 hour quick charge for 80% capacity

$109.95

SMITH VICTOR

Q-250 SG video light	34.95
100w 12v light & Power Pack	79.95
M-150 150w light	39.95
100w DC light	39.95
M-75 AC/DC Light	139.95
K-102 Light Kit	134.95

COOL-LUX

No. 1 in Video Light

LK-2000 Mini Cool Standard	49.95
LK-2050 Mini Cool AC-DC	64.95
LK-2200 Cool Kit No. 1	177.50
LK-2250 Cool Kit No. 2	399.95
LK-2300 Cool Kit No. 3	399.95
LK-2100 Micro-Lux	34.95
LK-2150 Micro II	39.95
Cam Pack 69.95	Perfect Pack 99.95
LK-2350 Star Pak	599.95
HANEL ZL-1000 Zoom Light	84.95
DL-0207 Light	41.95

OLYMPIC BATTERY PACKS

BC-3100 13 amp. BELT	179.95
BC-3200 20 amp. BELT	204.95
BC-3500 Fast Chrg	169.95
BC-3010 1.9 Batt.	44.95
BC-3050 6.5 amp PACK	54.95
BC-3000 N-2.5 Battery Pack	69.95
AX-1400 L-1 4 Battery	44.95

BESCOR BATTERIES

20 AMP hrs	149.95
10 AMP hrs.	84.50
Nicad Pak	104.95
13 AMP hrs	89.95

AMBICO LIGHTS

V-0806	104.95	V-0250	54.95
V-0170	34.95	0660	69.95
V-0200	37.50	0865	65.96
V-0195	39.95	V-0870	44.95
V-1000	39.95	V-8500	74.95
V-1500	49.95	V-0880	59.95
0640	69.95	V-0890	99.95
0816 Battery Outfit			109.00
V-0815 DC Power Light Kit			99.95
V-0850 One Gun Power Lite Set			69.95

REFLECTA QUARTZ LIGHTS

7402 Mini NC-20	64.95
7405 OR-100 100 Watt	134.95
7410 Super Light 300 Watt	54.95
7420 Reflecta 300 Watt	74.95
7425 GIS1010 650 Watt	79.95
7440 GLX 1006 1000 Watt	99.95
7445 Studio Light 8002	144.95

VIDEO LENSES

TOKINA

WA 0.5	49.95	5.5 Tele	209.95
2x Tele	49.95	2.5-5x Zm	289.95
4x Tele	184.95	Lens Support	49.95
12X Super Telephoto			464.95
1.8 Super Compact Tele			54.95
1.4X & 0.7 Lens Set			69.95
Lens Set for TR5			69.95
0.5X Wide Angle Pro			59.95

SIGMA

0.45X Fish	75.	0.5 Wide	46.95
1.5 Tele	46.95	0.6 Pro	64.95
1.5 Pro	64.95	1.8 Tele	79.95
3x Tele	164.95	0.7x 1.4x Kit	54.95
1.8x 4.0xZm	184.95	3X Tele	149.95
0.5X & 1.5X Kit/TR-5			69.95

VIVITAR

Spr WA 0.42	49.95	WA 0.5x	47.95
2x Tele	49.95	3.5x Tele	109.95
2 in 1 Rev Lens	59.95	Vid Filter Kit	29.95
0.55 Wide	44.95	1.5 Tele	44.95

AMBICO LENSES

V-0310 Fisheye			46.95
V-3300 AF Lens Set			69.95
V-3300 Telephoto			44.95
V-3400 2X Telephoto			89.95
V-3500 3.5X Telephoto			139.95
V-0311 Close-up/Wide View			49.95
V-0312 Telephoto Lens			54.95
V-0313 2X Telephoto			59.95
V-0360 Acrobat 2 in 1			39.95
V-0365 Auto Flip II in 1			69.95
V-0326 2X/0.6 Lens Set			88.95
V-0345 Super Telephoto 4X			99.95
V-0350 5X Telephoto			199.95
V-0365 5.5X Lens			299.95
V-0372 6X/1.5X Zoom			99.95
V-0375 2.5X/5X Zoom			299.95
V-0314 Macro Lens			16.95
V-0380 12X Super Tele			439.95
Color/Soft Effects Kit			19.95
Three-Color Filter Kit			19.95
Special Effects Kit			32.95
Hemispheric Lens			62.95
Ultra-Wide/Tele Lens Kit			134.95
Telephoto Lens Holder			54.95

RAYNOX LENSES

E-1565 Tele/wide Lens Set			59.95
AF-1010 Tele/wide AF Lens Set			59.95
AF-1500 Tele/wide Lens Set			64.95
2x Tele	64.50	2.55x Tele	99.95
2x AF	54.95	3.55x Tele	124.95
744 Tele	59.95	747 Wide	59.95
Pro-5050 Super Wide 0.5			64.95
SV-7000 Pro Slide to Video Trans			169.95

VIDEONICS

DirectED

Now You Can Make Professional Looking Movies ... Complete With Titles, Graphics and Special Effects! Here's What DirectED Will Do For You

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EDIT: Arrange your favorite scenes in any order
TITLE: Built in character generator and internal graphics (9 type styles and 64 colors)
SPECIAL EFFECTS: 17 types of labels or wipes
LIBRARY: Index scenes for future use
EASY TO USE: On-screen instructions, wireless remote control plus previewing feature

Videonics Pro Ed	Call
Production Assistant	89.95
Graphics Library	44.95
Home Video Equalizer	Call
Direct Ed Plus Pal	599.95

VIVANCO

VCR-944 Video Switch Console			Call
VCR-1044 Video Enhancer			Call
VCR-2044 Video Processor			Call
VCR-3044 Aud/Video Processor			Call
VCR-4044 Aud/Video Processor			439.00

ELMO FILM TRANSFER

ST-180	484.95	TRV-R8	2299.95
Screen	449.95	TRV-35	1739.00
TRV-16	2439.00	TRV-16G	2799.95
TRV-58	2299.95	TRV-35G	2099.95
Film Cleaner for Elmo			99.95

RAYNOX

SV-700 Pro Slide to Video Transfer 169.95

JVC

JX-S 100 AV/SVHS Swtchr	94.00
JX-S 300 AV/SVHS Swtchr	229.00
JXS-900 AV/S-VHS Swtchr	569.00
JX-SVS5 Video Proc Center	439.00
CG-V60U Character Gen	159.00

VIDICRAFT

VDM-200 Image Enhancer/Color Processor	224.95
VPM-300S S-VHS Video Processor	31.95
PSW-500 ProSwitcher	449.95
VIDI VIEW Wireless Transmitter	124.95

VIDEOLINK

Copy Cam Video Enhancer	39.95
Copy Cam Plus Enhancer/Color Processor	89.95

FUTURE VIDEO

EC-1000 Pro Editor **Call**

TAMRON

Foto VIX 3	Call
Foto VIX IIV	Call

MFJ SPECIAL EFFECTS

MFJ1445	Special
MFJ1450	In Stock
MFJ1480	In Stock
MFJ1452 Color Video Processor	Top
Quality Results	299.95

VIDEO TAPES

TDK MAXELL

T120EX	2.79	T-90 HS	3.99
T120HGX GOLD	3.69	T-120 HS	2.79
T120XL HiFi	4.29	T-120 EHG	3.75
T120RX Pro	5.99	T-120 HiFi	4.35
ST120XRS	7.99	T-120 HDX Pro	6.50
T160EX	4.29	ST-120 XP	7.79
T160HGX/GD	4.99	T-160 HS	4.09
T220EX	3.75	T-160 EHG	5.09
T120HGX/GD	4.09	ST-160 XP Spr	11.09
T120RX Pro	4.99	TC-20 EHG	3.99
T130HGX	4.99	TC-20 HDX/Pro	4.79
STC-20SQ	8.25	STC-20 XP Spr	7.50
STC-30XRS	8.79	STC-30 XP Spr	8.09
8mm 15	3.95	8mm 30	3.69
8mm 30	3.59	8mm 60	3.95
8mm 60	3.99	8mm 90	4.75
8mm 90	4.60	8mm 120	5.35
8mm 120	5.20	Hi-8 MP60	5.59
8mm HGX 30	4.69	Hi-8 MP90	6.15
8mm HGX 60	4.79	Hi-8 MP120	7.49
8mm HGX 90	5.59		

Hi 8 TAPES

8mm HGX120	6.89	HI8 MP 120	8.25
Hi-8 MP60	5.59	HI8 MP 90	6.50
Hi-8 MP90	6.15	HI8 MP 60	5.99
Hi-8 MP120	7.49	HI8 ME 120	15.99
		HI8 ME 60	11.99
		HI8 ME 20	9.99

SONY

L-500 ES	3.19		
L-500 Pro-X	5.29		
L-750 ES	3.39		
L-750 ES-HG	4.19		
L-750 HiFi	5.29		
T-120 ES	2.95		
T-120 ESHG	3.79		
T-120 HiFi	4.79		
T-120 Pro-X	6.15		
T-160 ES	3.99		
T-160 ESHG	5.09		
8mm 30	3.99		
8mm 60	3.99		
8mm 90	4.49		
8mm 120	4.99		
8mm 120 HG	6.99		
HI8 MP90	7.49		
HI8 MP120	8.50		

RCA

T120	SHG	3.49	
T120		2.99	
ST120		9.95	
STC120		9.49	

SCOTCH

T120		3.50	
T120	Plus	4.50	
T120	HiFi	5.80	
T120	Pro	7.00	
T120	Super	9.95	

FUJI

T-120 HG		2.89	
T-120 SHG		3.25	
T-120 XG Pro		5.49	
T-120 HiFi		3.69	
ST-120 SVHS		7.45	
TC20 SHG		4.69	

REMOTES

MEMOREX

CP4 Universal Remote	39.95
CP8 Universal Remote	89.95

NEW! AV8 PRE-PROGRAMMED

Now you can replace broken or lost remotes from any audio/video piece in your home! The AV8 is pre-programmed with an extensive library of A/V equipment & can hold up to 8 different remote controls!

AV8 ..... 79.95

GEMINI

MAC-10 .. 44.95 MAC-20 .. 59.95

JVC

NEW! DELUXE UNIVERSAL REMOTE

Touch sensitive LCD panel for extraordinary ease of use. 28 menu screens for controlling up to 12 different components. Back lit screen and beep tones for night operation

RMS-1 ..... 149.95

SPECIAL OF THE MONTH

Power Focus Auto Focus 6:1 Power Zoom • Macro • Auto Iris Closed w/ Power Off • 4 LUX F1.4 • Auto White Balance w/White Balnce Lock Switch • Switchable High-Speed Electronic Shutter 1/100 And 1/500 Sec • ½" Solid State CCD Imge Sensor • HQ High Quality Picture System • VHS Index Search • Self Timer w/Tally Lamp • Takes The Guess Work Out of Shooting By Instantly Setting All Functions Necessary For Shooting

549.95

PORTABLE VCR/TUNER

- Front Load, 2 head
- 107 channel, Cable Ready
- 4 Program 2 week Timer
- Wireless

X-RATED REVIEWS

Now you can "preview" adult videotapes before you buy or rent with X-RATED REVIEWS, a monthly newsletter edited for hardcore fans who don't like to be disappointed. For only $15.00 a year, you'll get more than 120 highly descriptive reviews of the best in adult entertainment.

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1. Read the ad carefully.

2. Whether you place your order by mail or by telephone, confirm the exact price (including any rebates) and any additional costs such as warranties, shipping, handling and insurance before you place your order.

3. Check with the advertiser regarding any warranties offered or available for purchase.

4. Check whether the advertiser has a return policy.

5. Keep a record of your order and all other transactions and get the names of all persons with whom you speak.

6. Never send cash. Pay by check or money order or with a credit card so you will have a record of your transaction. If you pay by credit card, you may have a greater measure of recourse in the event the advertiser does not perform. (Check the complaint procedures of your credit card companies.)

7. If you receive damaged or improper merchandise, contact the advertiser as soon as possible.

8. Get a receipt from the shipper whenever you return merchandise.

9. Since VIDEO Magazine will not continue to accept advertising from businesses that have engaged in a regular pattern of unfair or improper dealing with our readers, try to determine which have been long-standing advertisers

WHAT TO DO IF YOU HAVE A PROBLEM

1. Allow 30 days for receipt of order or delay notification.

2. Contact the advertiser in writing, stating the merchandise ordered, the price and date of order, and the nature of your complaint. Include proof of payment (copy of cancelled check, showing both sides, credit card statement, etc.). Keep a copy for your records.

3. Allow two weeks for a response from the advertiser.

4. If your complaint is still not resolved, contact us *in writing* (no phone calls, please), enclosing copies of all correspondence and proof of payment along with an explanation of what has transpired.

Mail to:
VIDEO Magazine
Advertiser Complaint Dept.
460 West 34th Street
New York, NY 10001

Other organizations that can assist you if you have a problem.

The Direct Mail Marketing Association
Mail Order Action Line
6 East 43rd Street
New York, NY 10017

Your local postmaster
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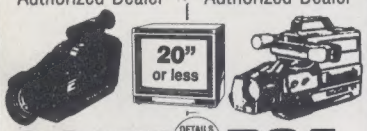

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Video/TV Line Authorized Dealer — NOBODY BEATS US

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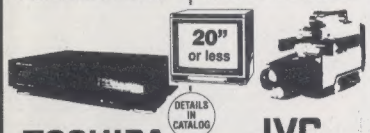

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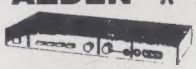

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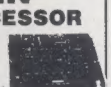

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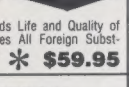

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EDITED BY APRIL P. BERNARD

COLLECTOR'S CLEARINGHOUSE

Global requests from World War II to the World Series

For a short time, I was a student at the High School of the Performing Arts in New York City, and one of my classmates was Freddie Prinze. I'm interested in finding a copy of a 12-year-old TV-movie about his life, called *Can You Hear the Laughter?* It starred an actor named Ira Angustain. Please send any information you have.

Frank J. Vespe
Box 472
Franklin Square, NY 11010

As an avid fan of the PBS series *Mystery*, I have all episodes of "Rumpole of the Bailey"—except the first four, hosted by Gene Shalit. I believe this is one of the finest programs on PBS, and will pay for a VHS tape of the four episodes as well as shipping costs. Stanley Levine
200 Kingston Drive
Ridge, NY 11961

I am trying to locate copies of an old cartoon series called *Ruff & Reddy*—especially those installments dealing with strange but interesting creatures called Mulli-Mullis.

I'd also like to find Paul Mazursky's film *Alex in Wonderland*, which stars Donald Sutherland and has a cameo by Federico Fellini. I will reimburse expenses. Adrien L.E. Scully Jr.
4720 Dryades Street
New Orleans, LA 70015

As part of my research, I am looking for documentary footage from the liberation of World War II concentration camps. Though once available from Barnes and Noble, this material is now discontinued, and no video outlets I have contacted have a clue about where I can find it. Robert Sanders
46 Route des Acacias
1227 Geneva
Switzerland

Hooked on Classics: Humphrey Bogart, shown here in *Casablanca*, starred in more than 70 films.

Your "Clearinghouse" concept is great. I just began subscribing, and immediately wrote this plea: Bogie buff looking for any of his six feature-length 1930 and '31 films, as well as *Love Affair* (1932), *Bullets or Ballots* (1936) and *Kid Galahad* (1937) to complete my collection of all 74 Bogart films.

I'm also searching for any of the four shorts or trailers listed in standard reference works. I will reimburse for a good-quality copy, or trade for a copy of anything I have. Gary V. Nichols
620 Linden Avenue
Riverton, NJ 08077

I'm trying to find a copy—in full or in part—of the seventh game of the 1985 World Series, Royals versus Cardinals. I will pay all expenses for VHS or Beta.

John Galgano
805 East Oakton
Elk Grove, IL 60007

I am looking for a good-quality stereo recording of *Live Aid*, in its entirety, as well as the first episode of *Magnum, P.I.* I will gladly reimburse costs.

Chris Kaminski
102 North Hickory
Mt. Carmel, PA 17851

Fate dealt me a blow when a thunderstorm knocked out my power Saturday, November 17, 1990 and I was unable to tape a crucial episode of *Twin Peaks*. I need help from any fellow "Peaker" with a copy of the episode in which Maddy Ferguson's body is found by the police.

I am more than willing to reimburse the cost of a blank tape plus shipping. If you send me an original tape, I will send it back by express mail within 24 hours of receipt. I am desperate to complete my collection. Kristi L. Hurd
22145 Dickerson School Road
Dickerson, MD 20842

In the '70s, singer Cat Stevens was featured on an ABC-TV special called *In Concert*. I will reimburse expenses for a VHS copy. Mitch Morrison
9100 East Captain Dreyfus
Scottsdale, AZ 85260

During the early 1970s, PBS broadcast a weekly series of Japanese movies in conjunction with its San Francisco outlet. I have been searching for a copy of one, titled *Hara-Kiri*, since then. I will reimburse expenses for anyone who can provide a copy of this stunning movie or information as to where it can be purchased. Ronald C. Johnson
332 Lakeview Drive
Route 4, Box 343-D
Solon, IA 52333

Send those requests for hard-to-find tapes to Collector's Clearinghouse, 460 West 34 Street, New York, NY 10001. Describe exactly what you're looking for, and be sure to include your name and address. Requests for copyrighted material must be for personal use only. You may offer to reimburse expenses, but the Clearinghouse is not open to requests for the purchase or sale of tapes. Please do not send a self-addressed envelope, as this is a reader-to-reader service only.

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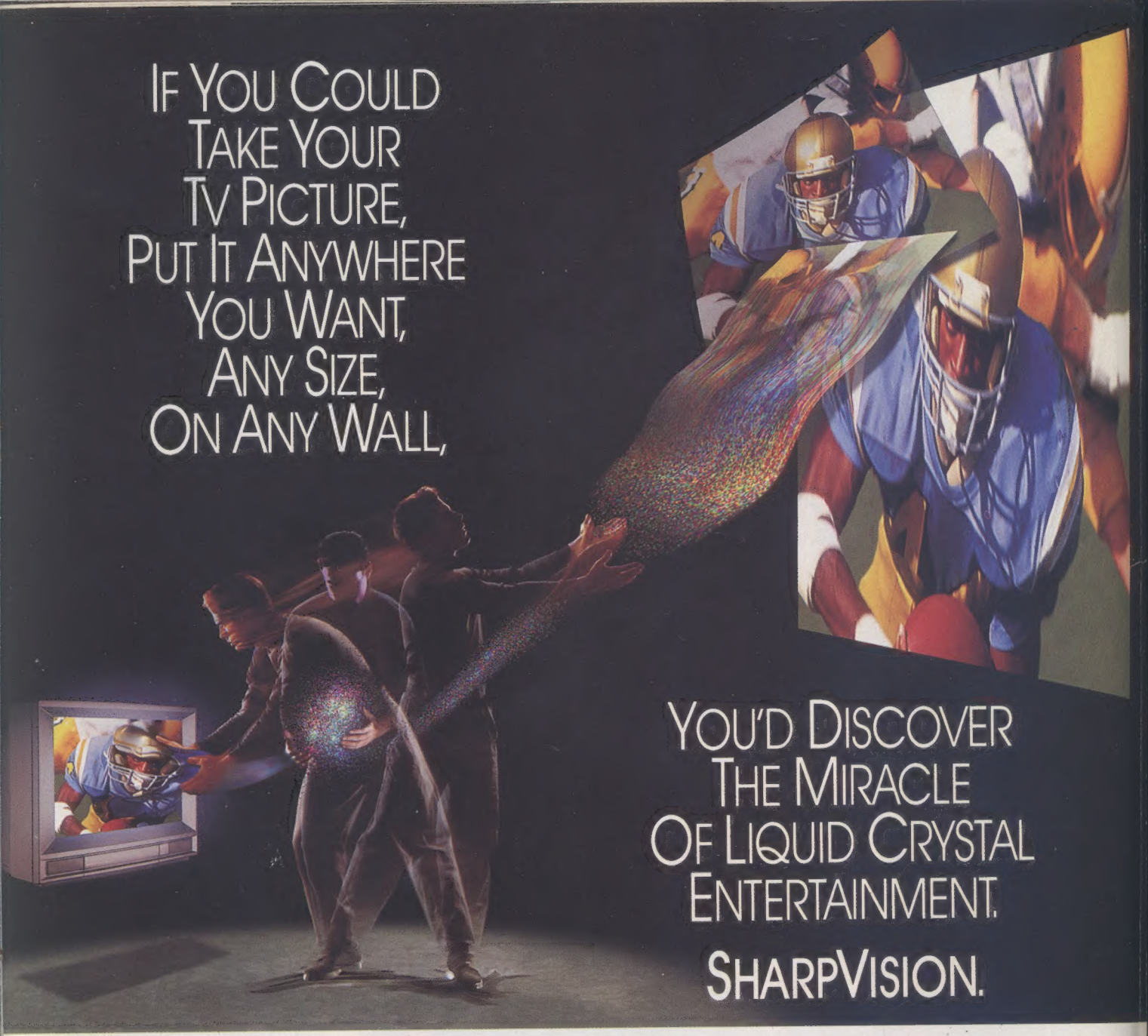

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